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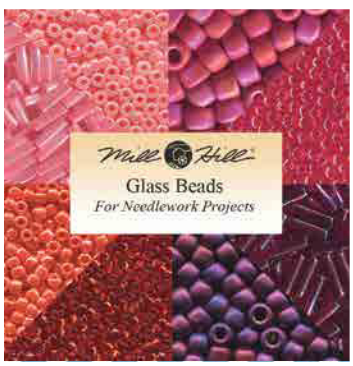

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QUILTER'S WORLD®

Summer 2015 Volume 37, No. 2

Great American Novels

Make a quilt inspired by a great American novel.

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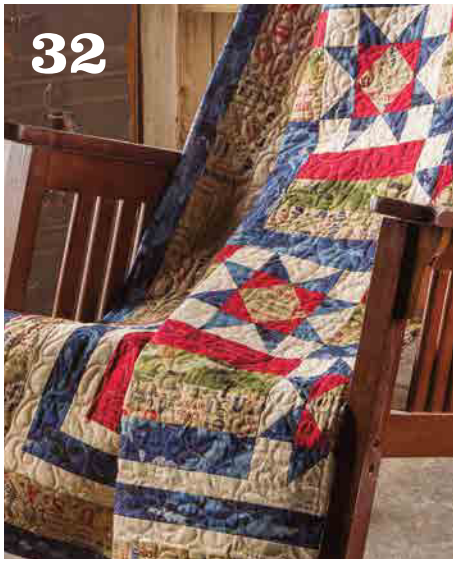

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FABRIC KIT AVAILABLE

Kits are available for purchase for this project.

YOUR QUILT YOUR WAY

This project has **alternate fabric choices.**

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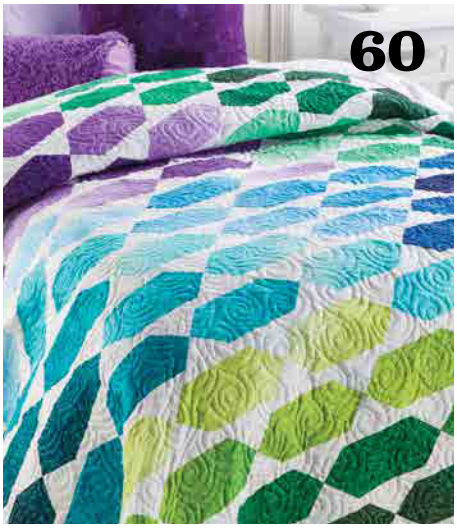

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Editor's Letter

"There is much to discover that's not on the back cover!"

—E.A. Bucchianeri

Making a quilt is more than fabric selection, cutting, piecing and stitching. It has a story. It begins with a thought or an inspiration. Maybe it's a color or possibly a novel you read that sparks the idea for a particular look or the direction you want to go. Quilting inspiration can come from many sources. How we get our inspiration isn't as important as how we choose to use it. *Quilter's World* strives to be that source.

We've painstakingly collected a superb collection of projects from some of the best designers in the industry today. This issue is so much more than just another issue. The projects were selected with you in mind.

There are five quilts inspired by great American novels: **The Great Gatsby, Sophie's Choice, Little Women, The Awakening** and **The Red Badge of Courage**. All are outstanding quilts with many possibilities. Celebrate an era or the memory of one of your favorite books.

If you're forced to budget your quilt time, maybe the **Nesting Bread Baskets** on page 104 or **Beach Calypso** on page 52 is the project for you. Both can easily be made in an afternoon, and you probably have everything you need in your sewing room to complete each one.

The Vintage Review & Renew is a new feature that revisits vintage patterns and updates techniques for construction. You may find this a good read and inspiration to start your next project. Or if you love to read about other quilters' experiences, **Calico Connections** on page 96 is worth your time.

Whatever you're looking for I'm sure you'll find it in this issue—great patterns, inspiration past and present, and great products. I hope you enjoy this issue as much as I did as I was putting it together for you.

Enjoy!

Carolyn

Carolyn S. Vagts,
editor

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A Signature Wedding Gift

Thank you for the Signature Appliqué Quilt pattern I found in the *Quilter's World* August 2011 issue. My son asked me to make a signature quilt for him and his now wife for their July 2014 wedding. I started leafing through all my magazines until I found this pattern designed by Carolyn S. Vagts. I made the body from brown batik and ecru/white print, and I appliquéd a poppy that I fussy-cut. I bound it in gray and black batik. It turned out amazing.

Teresa
VIA THE INTERNET

I love it and the fact that you made it your own. Every quilt should have a piece of the maker's personality in it. Thank you for sharing!

—Carolyn

Polly, thank you for sharing your quilt with us and for reading Quilter's World.

—Carolyn

Casablanca Stars

I made this quilt for my nephew. It is from the Casablanca Stars pattern by Melanie Greseth and Joanie Holton found in the *Quilter's World* autumn 2013 issue. My color and value choices give the quilt a different look. I really like the light and dark contrast, and the patterns that emerge. Thank you for providing a variety of options for quilters to learn from.

Polly
VIA THE INTERNET

Giraffe Fun

Here is a picture of my version of A Giraffe of Many Colors pattern designed by Nancy Brumfield from the *Quilter's World* spring 2014 issue. It was a ton of fun to work on. This was my first paper-pieced project. Thanks for a cute pattern.

Alice
VIA THE INTERNET

What a wonderful quilt. Someone is going to be very happy with this on their bed.

—Carolyn

Letters to the editor should be sent via email to Editor@QuiltersWorld.com or through our website at QuiltersWorld.com. They can also be mailed to *Quilter's World* Editor, 306 East Parr Road, Berne, IN 46711. All correspondence becomes the property of *Quilter's World* and may be edited for length and/or clarity.

Favorite Finds

FROM THE EDITORS

Editor Carolyn S. Vagts and Managing Editor Barb Sprunger share their views on products that are available for quilters. Please check AnniesCraftStore.com or your local quilt shop for products. If you can't find a product, contact the manufacturer directly to find a shop in your area.

Quilter's Creative Design and Quilter's Creative Design Pro Software

This design software is for computer-savvy quilters who want to expand their creativity by learning to design their own quilt projects. Use either software program, powered by QuiltCAD, to design and print custom-sized pantographs, blocks and entire quilt layouts from your home computer. A very helpful step-by-step instructional guide is included with both software programs. Choose from a library of over 200 patterns to design the entire quilt layouts and trace patterns from photographs. Features found in the Pro version only are Font Stitcher, Virtual Longarm and the ability to import and export patterns of different file types. There is no limit on what you can design. Before purchasing either software program, we suggest asking for a software demonstration.

The Grace Company, suggested retail—Quilter's Creative Design $299.95; Quilter's Creative Design Pro $599.95

GRABAROO'S

Free-motion quilting just got easier with GRABAROO'S gloves. These form-fitting gloves come in three sizes and are made of durable, breathable nylon and spandex. The finger-grip surfaces allow for a comfortable position with less tension while quilting. No more tired and cramping hands. If you're a quilter looking for a bit of extra help with your free-motion quilting, this is the product for you.

File Gloves Plus Inc., suggested retail $9.95

Rotary Cutter & Ruler Combo and No-touch Blade Change Tool

This Fiskars Rotary Cutter Combo is ideal for measuring and making precise, clean cuts through multiple layers of fabrics when cutting strips or basic shapes and triangles. The built-in ruler features a 6" x 24" measuring grid with highlighted numbers that are easy to see on light or dark fabric, and the bias lines make it easy to measure angles before cutting. The No-touch Blade Change Tool is ideal for easy and safe blade changes with the Rotary Cutter & Ruler Combo. This change tool includes five new, razor-sharp 45mm rotary blades ready to be inserted in a snap.

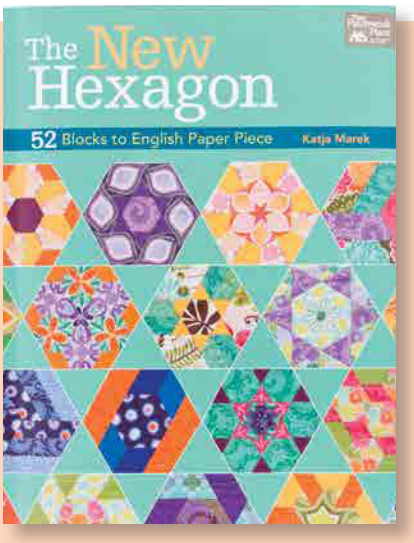
Fiskars, suggested retail—Combo $59.99; Blade Change Tool $29.99

Mettler Silk-Finish Cotton Thread Summer Kit

With so many excellent characteristics, Silk-Finish provides endless possibilities for your creativity. This pure-cotton thread has a soft sheen that is gentle on the skin and feels soft, smooth and silklike. Due to the mercerization process, Silk-Finish reaches a high breaking resistance, has reduced shrinkage and is ironing resistant. Because of the special dyeing technology Mettler implements, an exceptional color fastness is guaranteed. The Summer Kit as shown here includes eight beautiful shades in 150-meter-length spools. Silk-Finish is available in 196 colors in 150-meter- and 200-meter-length spools, and 162 colors in 500-meter-length spools.

Amann Group Mettler, suggested retail $24.80 per kit or $3.10 each spool

The New Hexagon
By Katja Marek



Unlock the possibilities within hexagons and make your own unique 6" blocks. Learn the easy-to-follow glue-basting method of English paper piecing to guide you in your hexagon experience. There are 52 hexagon patterns featured—one for each week of the year. You'll enjoy relaxing handwork as you incorporate hexagons in decorative projects ranging from a mug rug to a bed-size quilt.

Martingale That Patchwork Place (2014), $26.99, 96 pages, paperback

Bosal Splendid Tape

This paper-backed fusible web adhesive is so convenient and easy to use. Just peel off the release paper, create a sandwich with the tape placed between two pieces of fabric, and apply heat by using an iron. There are many uses for this tape—binding strips, appliqué, quick hems and much more. Splendid Tape comes in ½", ¾" and 1" widths in 10- or 25-yard rolls.

Bosal, suggested retail $2–$7.19

Metal Art Fabric Holders

What a stunning way to showcase your quilt projects! Ackfeld Manufacturing's hand-crafted wire quilt hangers come in several finishes and are available in 12", 16" and 22" widths. Some styles include wooden dowels and finials. You'll find the perfect quilt hanger for your special-interest project or holiday quilt wall hangings. Ackfeld Manufacturing aims at supplying the highest quality wire products, such as their hangers, table stands, pot stakes and craft holders.

Ackfeld Manufacturing, suggested retails vary by item and size.

Quick & Easy Baby Quilts

Celebrate your special baby or toddler with this collection of nine oh-so-cute timeless quilt patterns. Each quilt design features an extra color option to help you visualize different fabric possibilities. You'll find fun piecing and cute appliqué motifs, such as elephants, trains, flowers, whales and even a Scottie dog, to personalize that special little princess or prince's room. These stylish and trendy baby quilts will be cherished for years to come.

Annie's (2014) $14.99, 48 pages, paperback, AnniesCraftStore.com

Quilts Made With Rulers

Do you have rulers in your sewing room, but need some ideas and tips on using them? *Quilts Made With Rulers* will show you just what to do with four different rulers—120-degree triangle, 45-degree diamond, wedding ring arc and flying geese. In this book, you'll find 15 quilt projects created by very talented designers, clear, easy-to-understand instructions and beautiful photographs displaying each work of art. With the tips and tricks that are shared, you'll rediscover how rulers can make the quilting experience a breeze. This book gives you great patterns that are both traditional and cutting edge.

Annie's (2015) $19.99, 80 pages, paperback, AnniesCraftStore.com

GREAT AMERICAN Novels

DESIGNED & QUILTED BY CHRIS MALONE

Little Women

SCRAP-FRIENDLY PROJECT

YOUR QUILT YOUR WAY

Take a trip down memory lane as you stitch your favorite prints into a patchwork of faux granny squares.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: 56" x 56"

MATERIALS

- 25 (3" by fabric width) strips assorted-color prints or solids
- ⅝ yard coordinating print
- 1¾ yards white solid
- Backing to size
- Batting to size
- Thread
- Basic sewing tools and supplies

PROJECT NOTE

Each granny square unit requires eight A squares from one color family, four from another and a single square from a third color family for the center for a total of 13 squares. Sort the colored squares into 25 groups according to this formula after cutting.

CUTTING

From each 3" by fabric width strip:

- Cut 13 (3") A squares.

From coordinating print:

- Cut 6 (2¼" by fabric width) binding strips.

From white solid:

- Cut 4 (2" x 58") strips along length of fabric.
  Trim 2 strips to 2" x 53½" for E and 2 strips to 2" x 56½" for F.
- Cut 9 (3" x 34") strips from remaining fabric width.
  Subcut strips into 96 (3") B squares and 2 (2⅝") D squares. Cut each D square in half on 1 diagonal to make 4 D corner triangles.
- Cut 2 (4¾" x 34") strips from remaining fabric width.
  Subcut strips into 14 (4¾") squares. Cut each square on both diagonals to make 56 C triangles.

COMPLETING THE QUILT

1. Arrange all of the A squares on a flat surface or design wall to form a total of 25 on-point granny square units with B squares between the blocks, and adding C and D triangles to sides and corners as shown in Figure 1.

2. Label the beginning piece in each diagonal row with a number written on a small piece of paper, starting with No. 1 at the top left corner and numbering clockwise to No. 29 at the bottom right corner, again referring to Figure 1.

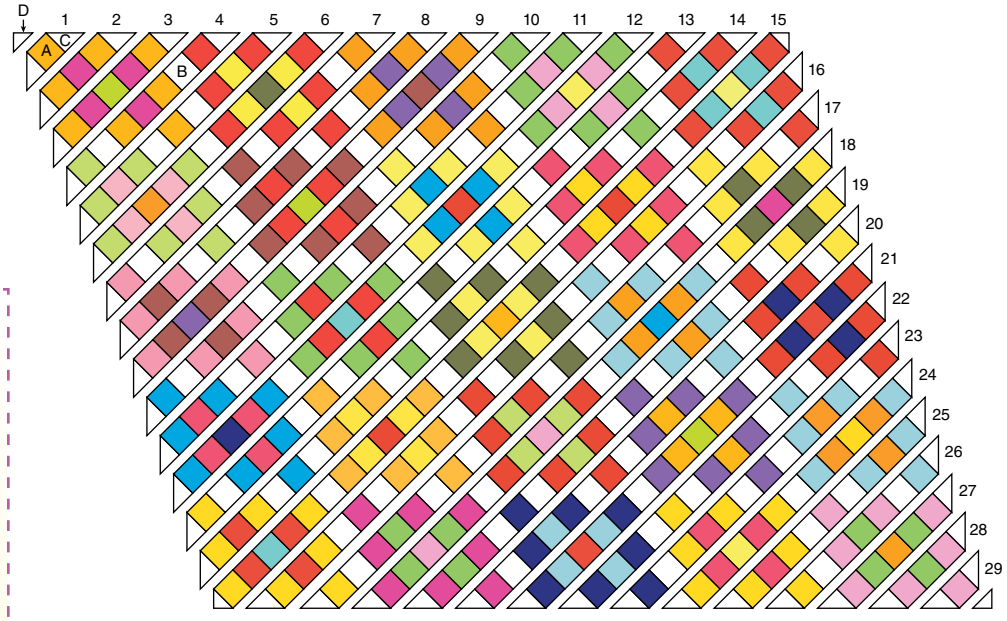


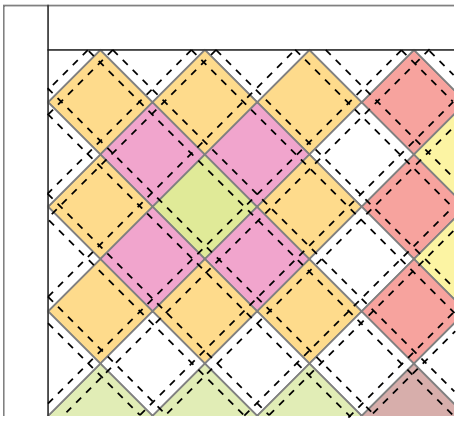
Figure 1

Here's a Tip

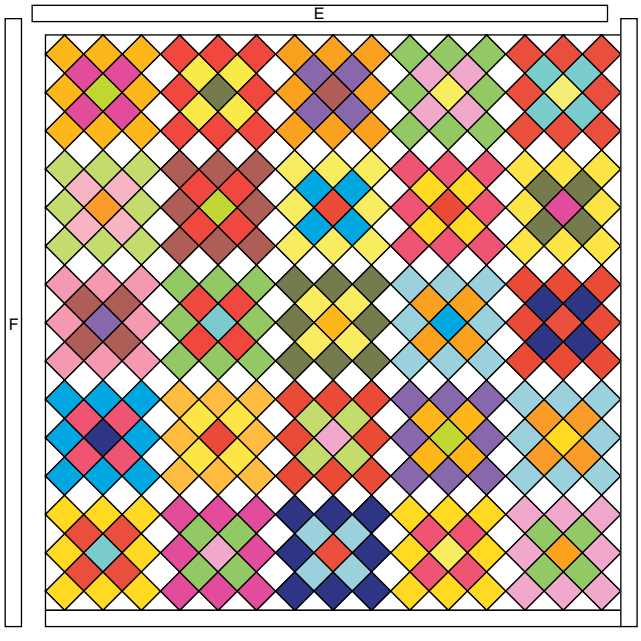
A scrappy binding is fun to use on a scrap quilt. Cut any leftover pieces from your scrap basket into 2¼"-wide strips and join just like other binding strips to make a length of binding at least 12" longer than the sum of the quilt's perimeter.

"I love a summer quilt with bright-colored scraps and a crisp white background."
—Chris Malone

3. Pick up pieces from one row at a time, sew together in arranged order and place back in arranged top; press odd rows in one direction and even rows in the opposite direction.
4. Continue joining pieces to make diagonal rows until all 29 rows are pieced.
5. Add D corner triangles to rows 1 and 29, referring again to Figure 1.
6. Join rows 1 and 2, press and put back in place with the remaining rows.
7. Repeat step 6 until rows are joined in groups of two.
8. Join the row groups, pressing after stitching. Place the stitched sections back in position to maintain the design.
9. Continue joining the sections until all rows are joined; press.
10. Sew the E strips to the top and bottom and F strips to opposite sides of the pieced center to complete the quilt top; press.
11. Create a quilt sandwich referring to Quilting Basics on page 110.
12. Quilt as desired.
13. Bind referring to Quilting Basics on page 110 to finish. **QW**



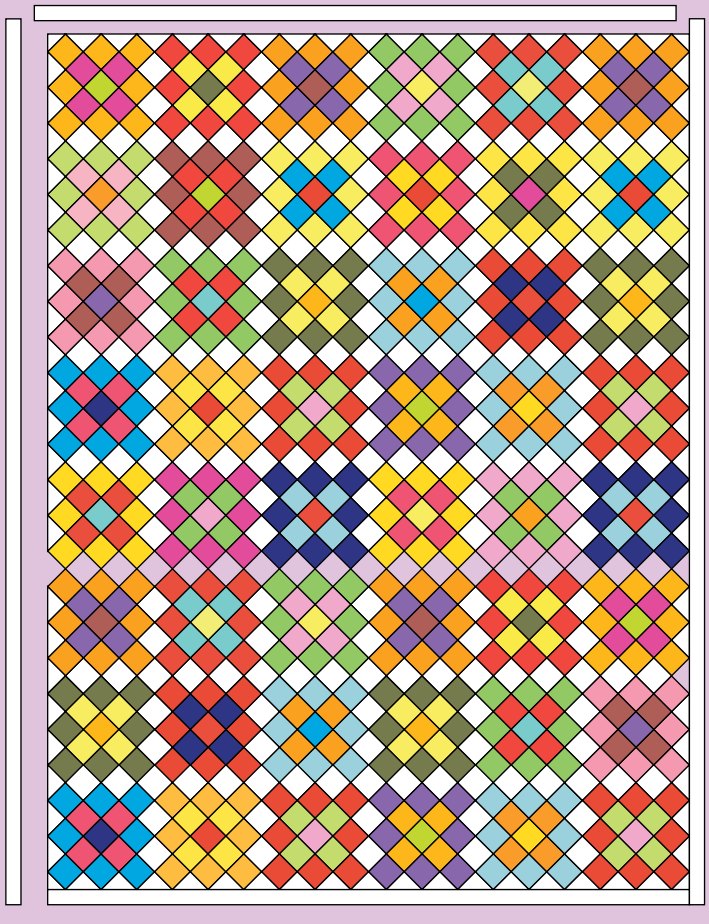
Little Women
Quilting Diagram



Little Women
Assembly Diagram 56" x 56"

Increase Size With Additional Blocks

Add 1 more granny square unit to each row and 3 more rows to the original quilt size to make a bed-size quilt.



Little Women
Alternate Assembly Diagram Approximately 66½" x 88"

YOUR QUILT YOUR WAY

For a totally different look and feel, use batiks in cool blues and teals with accents of purples. This is a great pattern to coordinate scraps and stash to get a one-of-a-kind finished quilt. Whatever the colors, it will make a masterpiece.

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DESIGNED & QUILTED BY CAROLYN S. VAGTS FOR THE VILLAGE PATTERN CO.

The Great Gatsby

YOUR QUILT YOUR WAY

A classic traditional quilt in soft and romantic fabrics brings to mind an era when opulence was an everyday occurrence and the start of shabby chic was born.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: 55½" x 79½"
Block Size: 12" x 12" finished
Number of Blocks: 24

MATERIALS

- ⅓ yard gray dots*
- ⅜ yard peach tonal*
- ⅝ yard pink dots*
- 1⅜ yards gray floral*
- 3½ yards white tonal*
- Backing to size
- Batting to size*
- Thread
- Template material or Tri-Recs™ Tool*
- Basic sewing tools and supplies

Whitewashed Cottage fabric collection from Moda; Tuscany Silk batting from Hobbs; Tri-Recs Tool by Darlene Zimmerman and Joy Hoffman for Wrights®/EZ Quilting used to make sample.

CUTTING

Prepare templates for F and G pieces using patterns given if not using the Tri-Recs Tool.

From gray dots:

- Cut 3 (2½" by fabric width) E strips.

From peach tonal:

- Cut 7 (1¼" by fabric width) K/L strips.

From pink dots:

- Cut 2 (4½" by fabric width) strips.
  Subcut strips into 12 (4½") A squares.
- Cut 3 (2½" by fabric width) C strips.

From gray floral:

- Cut 5 (4½" by fabric width) strips.
  Subcut strips into 12 (4½") H squares and 48 each G and GR pieces using prepared template or Tri-Recs Tool.
- Cut 7 (2¼" by fabric width) binding strips.

From white tonal:

- Cut 15 (4½" by fabric width) strips.
  Subcut 4 strips into 48 F pieces using prepared template or Tri-Recs Tool.
  Subcut remaining 11 strips into 96 (4½") B squares.
- Cut 6 (2½" by fabric width) D strips.
- Cut 7 (4¼" by fabric width) I/J strips.

Here's a Tip

Template-Free Cutting

You may use a Tri-Recs Tool instead of templates to cut the F, G and GR pieces. Cut fabric strips the size given in the cutting and place the ruler on the strip to correspond with the 4½" line on the tool and then use a rotary cutter to cut on each side of the tool. You may layer strips for cutting, being careful to keep strips perfectly aligned.

COMPLETING THE STAR BLOCKS

1. Sew a G and GR piece to F to make a side unit as shown in Figure 1; press. Repeat to make a total of 48 side units.

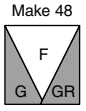


Figure 1

2. To complete one Star block, select one H square and four each B squares and side units.

3. Sew a side unit to opposite sides of an H square to make the center row as shown in Figure 2; press.

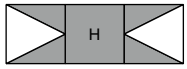
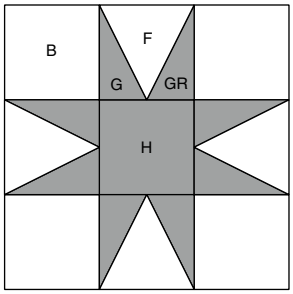
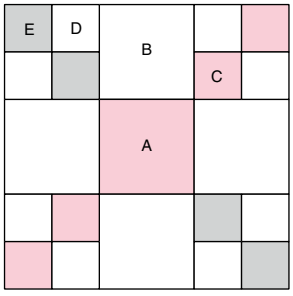


Figure 2



Star
12" x 12" Finished Block
Make 12



Chain
12" x 12" Finished Block
Make 12

4. Sew a B square to opposite sides of a side unit to make the top row referring to Figure 3; press. Repeat to make the bottom row.

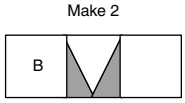


Figure 3

5. Sew the top and bottom rows to opposite sides of the center row to complete one Star block referring to Figure 4; press.

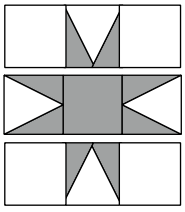


Figure 4

6. Repeat steps 2–5 to complete a total of 12 Star blocks.

COMPLETING THE CHAIN BLOCKS

1. Sew a C strip to a D strip with right sides together along length to make a C-D strip set; press. Repeat to make a total of three C-D strip sets.

2. Subcut the C-D strip sets into 48 (2½" x 4½") C-D units as shown in Figure 5.

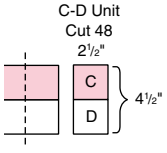


Figure 5

3. Repeat steps 1 and 2 with D and E strips to make 48 D-E units referring to Figure 6.

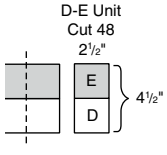


Figure 6

4. Join two C-D units to make a pink corner unit as shown in Figure 7; press. Repeat to make a total of 24 pink corner units.

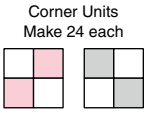


Figure 7

5. Repeat step 4 with D-E units to make a total of 24 gray corner units, again referring to Figure 7.

6. To complete one Chain block, select one A square, two each pink and gray corner units and four B squares.

7. Sew a gray corner unit to the left edge and a pink corner unit to the right edge of a B square to make the top row referring to Figure 8; press. Repeat to make the bottom row.

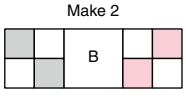


Figure 8

8. Sew a B square to opposite sides of A to make the center row as shown in Figure 9; press.

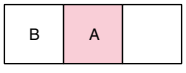


Figure 9

9. Join the rows as shown in Figure 10 to complete one Chain block; press.

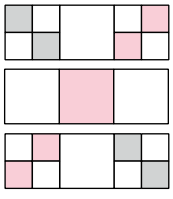


Figure 10

10. Repeat steps 6–9 to complete a total of 12 Chain blocks.

COMPLETING THE QUILT

Refer to the Assembly Diagram for positioning of blocks and borders.

1. Arrange and join two each Star and Chain blocks to make a block row; press. Repeat to make a total of six block rows.

2. Join the block rows to complete the quilt center; press.

3. Join the I/J strips on the short ends to make a long strip; press. Subcut strip into two each 4¼" x 72½" I strips and 4¼" x 56" J strips.

4. Sew the I strips to opposite long sides and J strips to the top and bottom of the quilt center; press.

5. Create a quilt sandwich referring to Quilting Basics on page 110.

6. Quilt as desired.

ADDING FLANGE STRIPS

1. Join the K/L strips on the short ends to make a long strip; press. Subcut strip into two each 1¼" x 80" K strips and 1¼" x 56" L strips.

2. Fold and press each K and L strip along length with wrong sides together to make a double-layered flange strip.

3. Pin the K strips to opposite long sides of the quilt matching raw edges; machine-baste in place ⅛" from edge as shown in Figure 11.

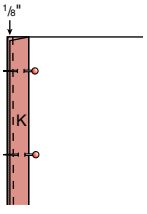


Figure 11

4. Repeat step 3 with the L strips on the top and bottom, folding each end at a 45-degree angle to simulate a mitered corner as shown in Figure 12.

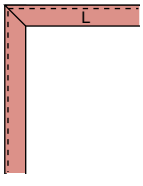
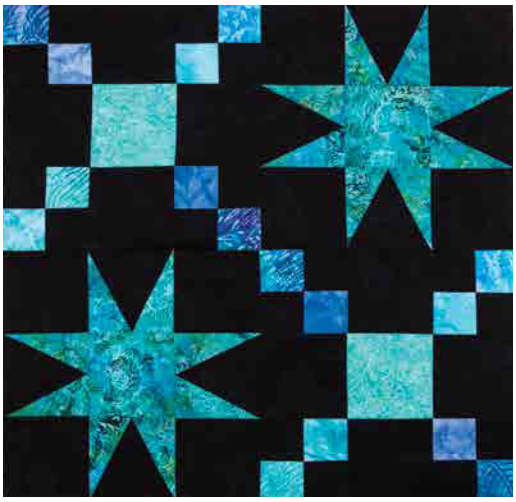


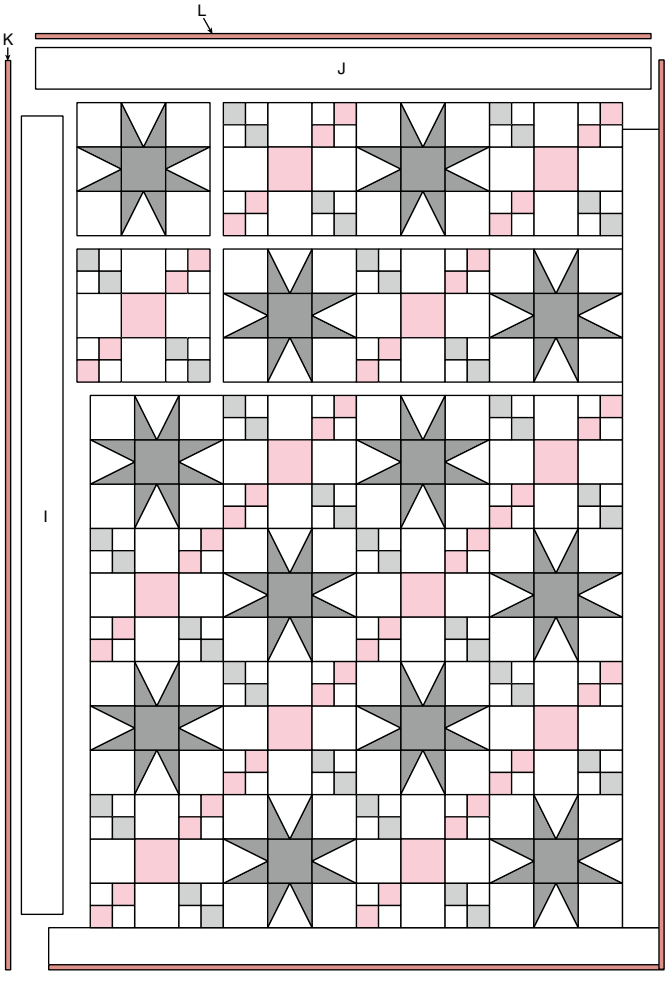
Figure 12

5. Bind referring to Quilting Basics on page 110 to finish. **QW**

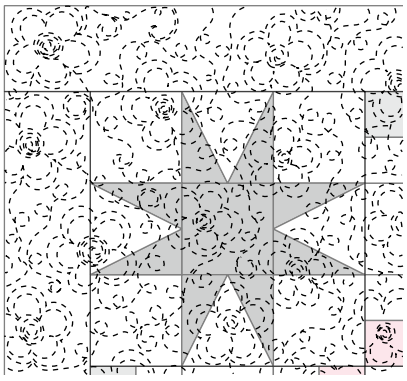


YOUR QUILT YOUR WAY

A black background and cool blue batiks change the look of this classic quilt pattern into a bold and beautiful spread.



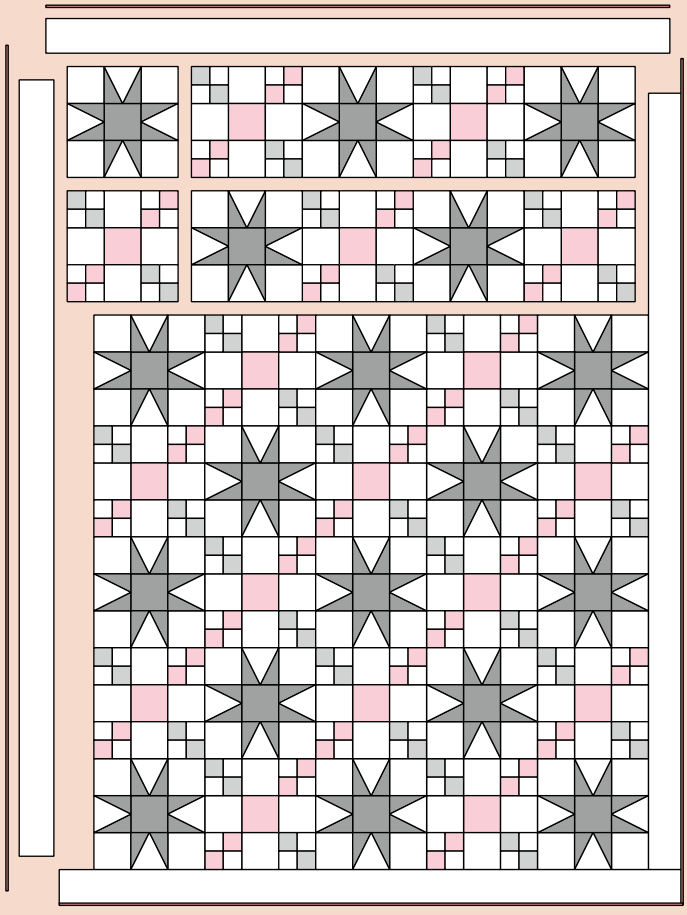
The Great Gatsby
Assembly Diagram 55½" x 79½"



The Great Gatsby
Quilting Diagram

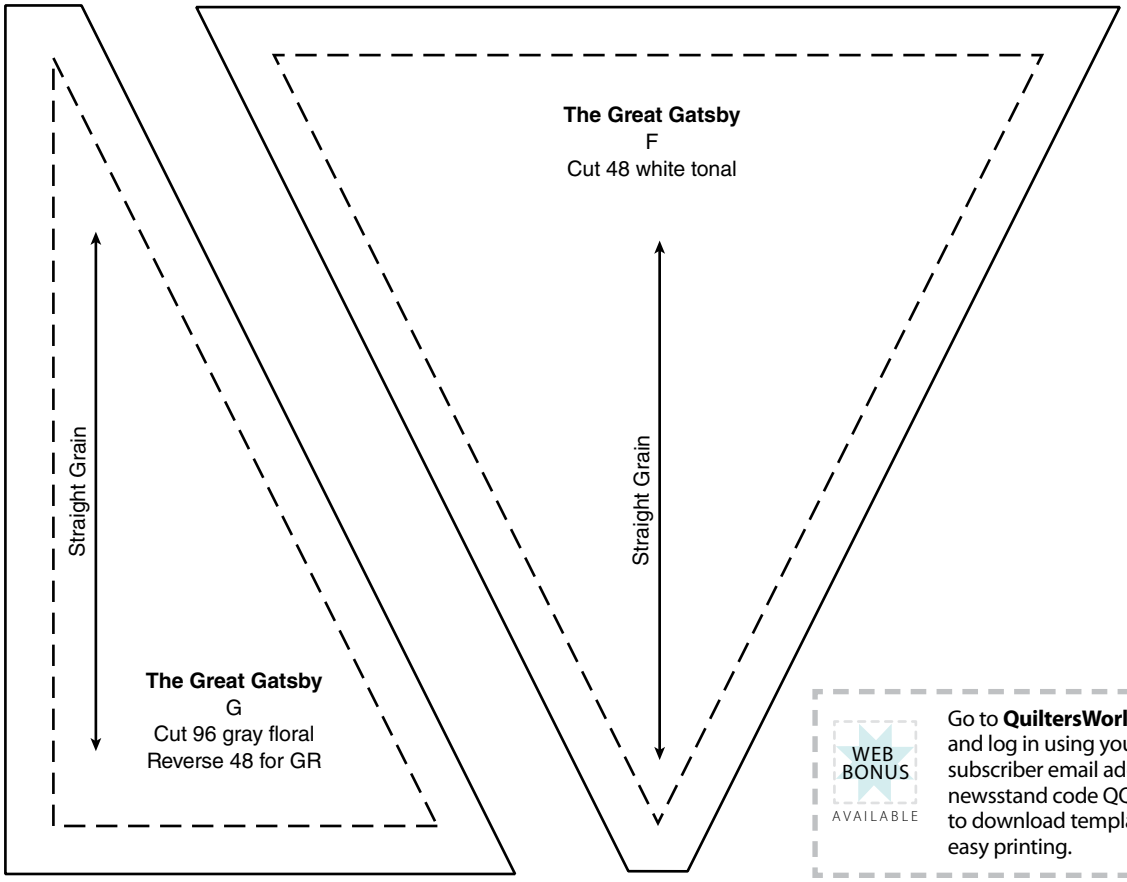
Increase Size With Additional Blocks

Make 6 more Star blocks and 5 more Chain blocks and add 1 block to each row and 1 more row to the original quilt to make a twin-size quilt.



The Great Gatsby
Alternate Assembly Diagram 67½" x 91½"

THE GREAT GATSBY TEMPLATES



WEB BONUS AVAILABLE

Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2132 to download templates for easy printing.

MAYWOOD STUDIO FABRIC COLLECTION
mind your Mummy
BY KIM CHRISTOPHERSON OF KIMBERBELL DESIGNS
Make it With 10" SQUARES!
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GREAT AMERICAN Novels

DESIGN BY NANCY SCOTT
QUILTED BY MASTERPIECE QUILTING

Sophie's Choice

This quick and easy quilt is the perfect choice when you want a project to complete in a weekend.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: Approximately 51" x 51"
Block Size: 9" x 9" finished
Number of Blocks: 41

MATERIALS

- 1 yard gray tonal*
- 1⅛ yards purple/white dot*
- 1¾ yards indigo tonal*
- 3 yards white solid*
- Backing to size
- Batting to size*
- Thread
- 2¼ yards fusible web*
- Template material
- Basic sewing tools and supplies

Michael Miller Fabrics; Poly Select batting from Quilter's Dream; No. 345 Fusible Web on Release Paper from Bosal used to make sample.

CUTTING

Prepare a template for the circle using pattern given. Cut as per pattern and instructions.

From gray tonal:

- Cut 2 (7½" by fabric width) strips.
  Subcut strips into 41 (1½" x 7½") B strips.
- Cut 2 (8½" by fabric width) strips.
  Subcut strips into 41 (1½" x 8½") C strips.

Here's a Tip

By cutting slightly oversized squares to use for appliqué and then trimming them to size after you machine-appliqué, you can compensate for any shrinkage that occurs during the appliqué process and ensure that the appliqué is centered for a perfect block.

From purple/white dot:

- Cut 6 (6" by fabric width) strips for circles.

From indigo tonal:

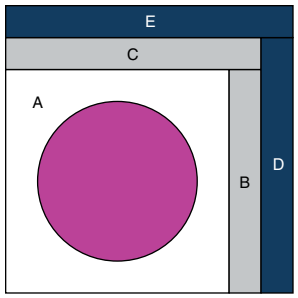
- Cut 2 (8½" by fabric width) strips.
  Subcut strips into 41 (1½" x 8½") D strips
- Cut 2 (9½" by fabric width) strips.
  Subcut strips into 41 (1½" x 9½") E strips.
- Cut 6 (2¼" by fabric width) binding strips.

From white solid:

- Cut 11 (8½" by fabric width) strips.
  Subcut strips into 41 (8½") A squares.

COMPLETING THE BLOCKS

1. Trace the circle template on the paper side of the fusible web 41 times referring to the manufacturer's instructions, leaving at least ¼" between pieces.
2. Cut out circles leaving a margin around each one. Fuse circles to the wrong side of the purple/white dot strips.
3. Cut out circles on traced lines; remove paper backing.
4. Center and fuse a circle to each A square.
5. Machine-stitch around each circle using a satin or blanket stitch.
6. Trim the A units to 7½" x 7½" with circles centered.
7. To complete one Sophie's Choice block, select one A unit and one each B, C, D and E strip.
8. Sew a B strip to the right edge and a C strip to the top edge of the A unit as shown in Figure 1; press seams toward the strips.



Sophie's Choice
9" x 9" Finished Block
Make 41

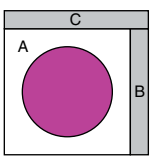


Figure 1

9. Repeat step 8 with D and E strips to complete one Sophie's Choice block referring to Figure 2; press seams toward D and E strips.

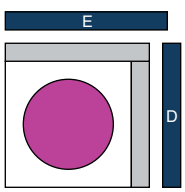


Figure 2

10. Repeat steps 7–9 to complete a total of 41 Sophie's Choice blocks.

“I like to design quilts that appear more complex than they really are. The blocks of Sophie’s Choice are quick to piece and gives a lot of ‘Wow!’ factor when finished.” —Nancy Scott

COMPLETING THE QUILT

1. Arrange and join the blocks in diagonal rows referring to Figure 3; press seams in adjacent rows in opposite directions.

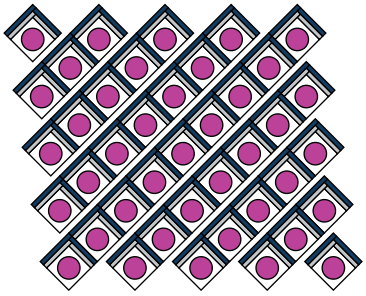


Figure 3

2. Join the rows to complete the pieced top; press.

3. Trim excess sections ¼" beyond the intersections of the corners of the blocks referring to Figure 4, noting that those intersections appear different on the bottom edges than on the side and top edges. The trimmed quilt should measure approximately 51½" x 51½". ***Note:*** *The quilt edges are bias and will stretch easily. Stay-stitch ⅛" from the edge all around and handle carefully to avoid distorting the edges.*

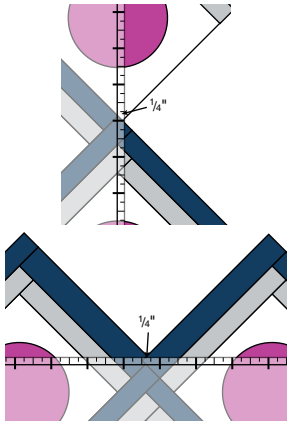


Figure 4

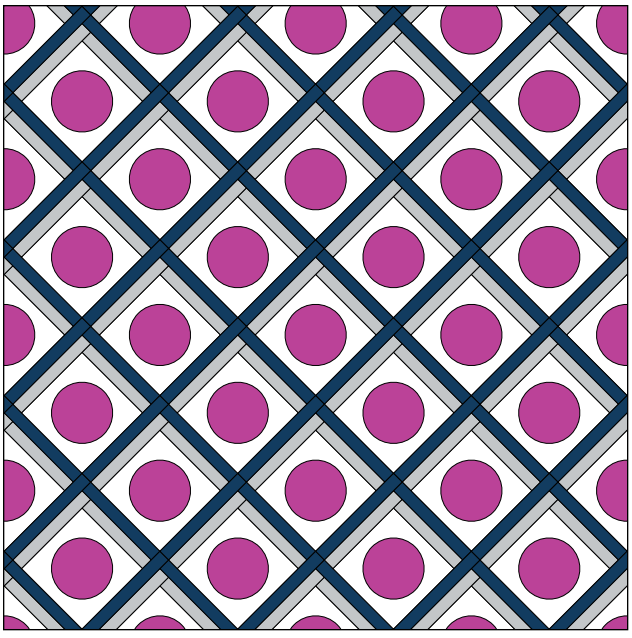
WEB BONUS AVAILABLE

Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2132 to download templates for easy printing.

4. Create a quilt sandwich referring to Quilting Basics on page 110.

5. Quilt as desired.

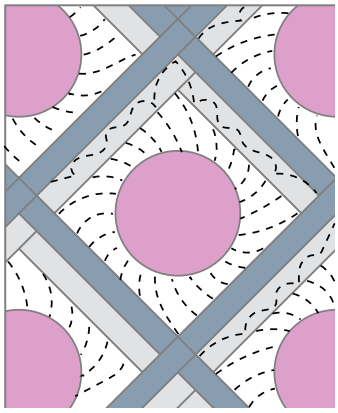
6. Bind referring to Quilting Basics on page 110 to finish. **QW**



Sophie's Choice
Placement Diagram Approximately 51" x 51"

SOPHIE'S CHOICE TEMPLATE

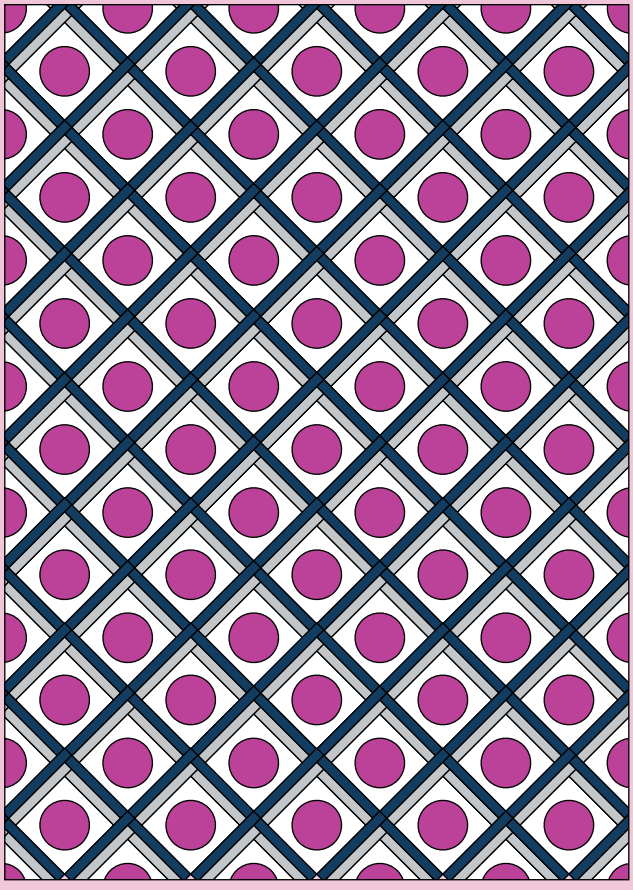
Sophie's Choice
Circle
Cut 41 purple/white dot



Sophie's Choice
Quilting Diagram

Increase Size With Additional Blocks

Add 42 more blocks to make a twin-size quilt.



Sophie's Choice
Alternate Placement Diagram Approximately 63" x 89"

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GREAT AMERICAN Novels

DESIGN BY GINA GEMPESAW
QUILTED BY LINDA CAREY

The Awakening

YOUR QUILT YOUR WAY

Take a journey from traditional piecing to paper piecing all in one quilt. This one is a skill builder.

SPECIFICATIONS
Skill Level: Intermediate
Quilt Size: 59" x 59"
Block Size: 9" x 9" finished and 10" x 10" finished
Number of Blocks: 12 and 4

MATERIALS

- ½ yard orange tonal
- ½ yard yellow tonal
- ⅝ yard orange stripe
- ⅞ yard red tonal
- 3 yards white tonal
- Backing to size
- Batting to size
- Thread
- Template material
- Basic sewing tools and supplies

CUTTING

Prepare a template for A using pattern given. Cut as directed on the piece. After cutting pieces listed below, set aside remaining red, orange and white tonals for paper piecing.

From orange tonal:

- Cut 3 (2" by fabric width) strips.
  Subcut strips into 48 (2") F squares.

From yellow tonal:

- Cut 2 (4¼" by fabric width) strips.
  Subcut strips into 12 (4¼") squares.
  Cut each square on both diagonals to make 48 I triangles.

From orange stripe:

- Cut 7 (2¼" by fabric width) binding strips.

From red tonal:

- Cut 5 (2⅜" by fabric width) strips.
  Subcut strips into 72 (2⅜") squares.
  Cut each square in half on 1 diagonal to make 144 H triangles.
- Cut 1 (3½" by fabric width) strip.
  Subcut strip into 12 (3½") J squares.

From white tonal:

- Cut 1 (20½" by fabric width) strip.
  Subcut strip into 1 (20½") K square.
  Cut remaining fabric width into 5 (3½" by remaining width) strips; subcut strips into 48 (2" x 3½") G rectangles.
- Cut 8 (2⅜" by fabric width) strips.
  Subcut strips into 120 (2⅜") squares.
  Cut each square in half on 1 diagonal to make 240 E triangles.
- Cut 5 (1½" by fabric width) strips.
  Subcut strips into 16 (1½" x 9½") C strips and 4 (1½" x 10½") D strips.
- Cut 4 (10½" by fabric width) strips.
  Trim strips to 10½" x 39½" for L borders.

COMPLETING THE AWAKEN BLOCKS

1. Sew E to each short side of I and add G to complete a side unit as shown in Figure 1; press. Repeat to make a total of 48 side units.

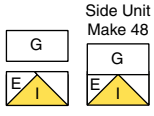
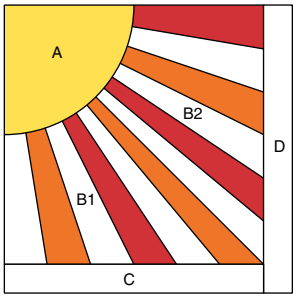


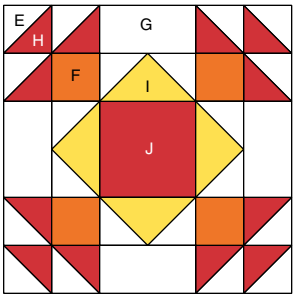
Figure 1

2. Sew E to H along the diagonal to make an E-H unit as shown in Figure 2; press. Repeat to make a total of 144 E-H units.

Figure 2



Sun
10" x 10" Finished Block
Make 4



Awaken
9" x 9" Finished Block
Make 12

3. Join three E-H units with F to make a corner unit as shown in Figure 3; press. Repeat to make a total of 48 corner units.

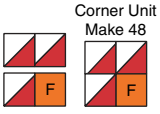


Figure 3

“Thinking of warm and sunny summer days led to the brilliant red, orange and yellow in this quilt.” —Gina Gempesaw

4. To complete one Awaken block, select one J square and four each side and corner units.
5. Sew a side unit to opposite sides of J to complete the center row as shown in Figure 4; press.

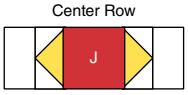


Figure 4

6. Sew a corner unit to opposite sides of a side unit to complete the top row as shown in Figure 5; press. Repeat to make the bottom row.

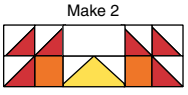


Figure 5

7. Sew the top and bottom rows to the center row to complete one Awaken block as shown in Figure 6; press.

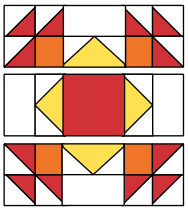


Figure 6

8. Repeat steps 4–7 to complete a total of 12 Awaken blocks.

COMPLETING THE SUN BLOCKS

1. Make four copies each of the B1 and B2 paper-piecing patterns.
2. Refer to Paper Piecing on pages 28 and 29 to piece four each sections B1 and B2 using red, orange and white tonals.
3. Join one B1 and B2 section as shown in Figure 7; press.

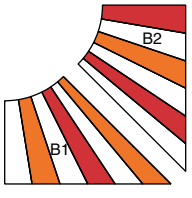


Figure 7

4. Center the curved edge of an A piece on the pieced section and pin from the center to the corners as shown in Figure 8; stitch.

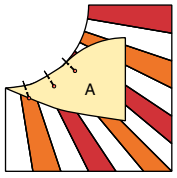


Figure 8

5. Clip curve and press with seam toward A as shown in Figure 9.

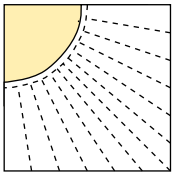


Figure 9

6. Sew a C strip to the bottom and D strip to the right edge to complete one Sun block as shown in Figure 10; press.

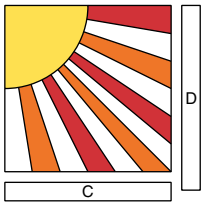
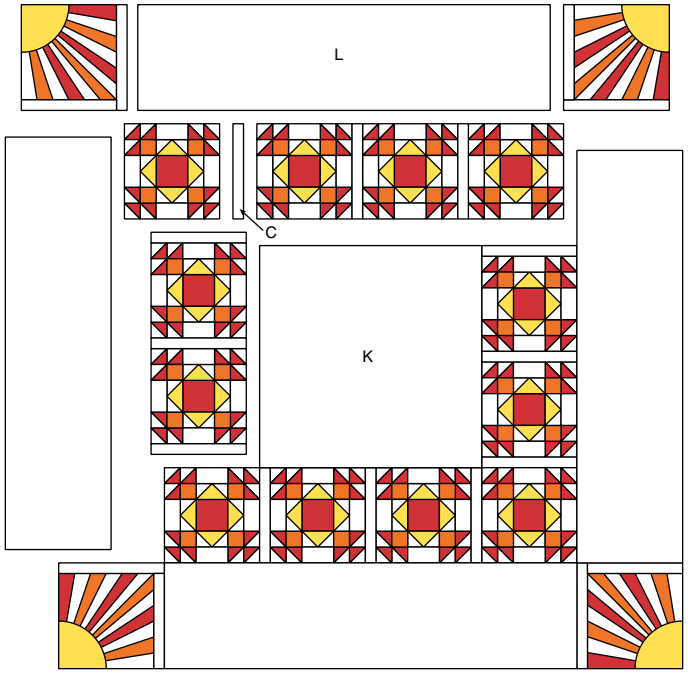


Figure 10

7. Repeat steps 3–6 to complete a total of four Sun blocks.
8. Remove paper patterns from blocks.

COMPLETING THE QUILT

Refer to the Assembly Diagram for positioning of blocks and borders.
1. Join two Awaken blocks with three C strips to make a side block unit; press seams toward C strips. Repeat to make a second side block unit.
2. Sew a side block unit to opposite sides of K to make the center row; press.
3. Join four Awaken blocks with three C strips to make a top block unit; press seams toward C. Repeat to make the bottom block unit.



The Awakening
Assembly Diagram 59" x 59"

YOUR QUILT YOUR WAY

Change the bright sunny fabrics to warm tan background fabric and shades of pinks and oranges for a totally different look. The wide-open spaces on this quilt are perfect for custom quilting.

Paper Piecing

One of the oldest quilting techniques, paper piecing allows a quilter to make blocks with odd-shaped and/or small pieces. The paper is carefully removed when the block is completed. The following instructions are for one type of paper-piecing technique; refer to a comprehensive quilting guide for other types of paper piecing.

1. Make same-size photocopies of the paper-piecing pattern given as directed on the pattern. There are several choices in regular papers as well as water-soluble papers that can be used, which are available at your local office-supply store, quilt shop or online.

2. Cut out the patterns leaving a margin around the outside bold lines as shown in Figure A. All patterns are reversed on the paper copies. Pattern color choices can be written in each numbered space on the marked side of each copy.

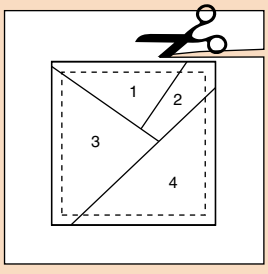


Figure A

3. When cutting fabric for paper piecing, the pieces do not have to be the exact size and shape of the area to be covered. Cut fabric pieces the general shape and ¼"–½" larger than the design area to be covered. This makes paper-piecing a good way to use up scraps.

4. With the printed side of the pattern facing you, fold along each line of the pattern as shown in Figure B, creasing the stitching lines. This will help in trimming the fabric seam allowances and in removing the paper when you are finished stitching.

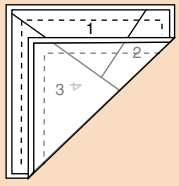


Figure B

5. Turn the paper pattern over with the unmarked side facing you and position fabric indicated on pattern right side up over the space marked 1. Hold the paper up to a window or over a light box to make sure that the fabric overlaps all sides of space 1 at least ¼" as shown in Figure C from the printed side of the pattern. Pin to hold fabric in place. ***Note:*** *You can also use a light touch of glue stick. Too much glue will make the paper difficult to remove.*

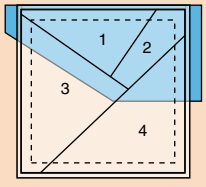


Figure C

6. Turn the paper over with the right side of the paper facing you, and fold the paper along the lines between sections 1 and 2. Trim fabric to about ¼" from the folded edge as shown in Figure D.

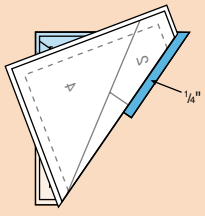


Figure D

7. Place the second fabric indicated right sides together with first piece. Fabric edges should be even along line between spaces 1 and 2 as shown in Figure E. Fold fabric over and check to see if second fabric piece will cover space 2.

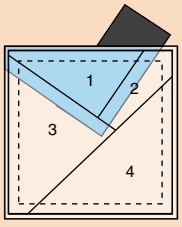


Figure E

8. With the right side of the paper facing you, hold fabric pieces together and stitch along the line between spaces 1 and 2 as shown in Figure F using a very small stitch length (18–20 stitches per inch). ***Note:*** *Using a smaller stitch length will make removing paper easier because it creates a tear line at the seam.* Always begin and end seam by sewing two to three stitches beyond the line. You do not need to backstitch. When the beginning of the seam is at the edge of the pattern, start sewing at the solid outside line of the pattern.

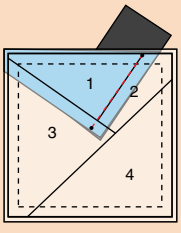


Figure F

9. Turn the pattern over, flip the second fabric back and finger-press as shown in Figure G.

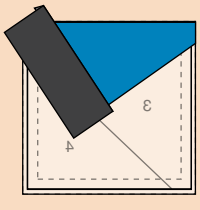


Figure G

10. Continue trimming and sewing pieces in numerical order until the pattern is completely covered. Make sure pieces along the outer edge extend past the solid line to allow for a ¼" seam allowance as shown in Figure H.

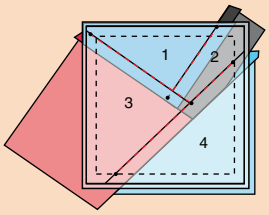


Figure H

11. When the whole block is sewn, press the block and trim all excess fabric from the block along the outside-edge solid line of paper pattern as shown in Figure I.

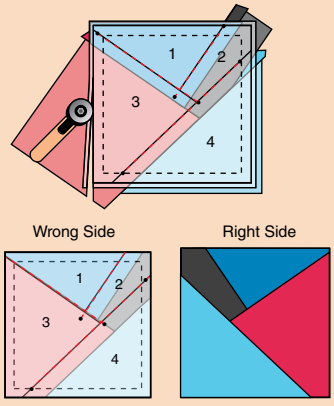
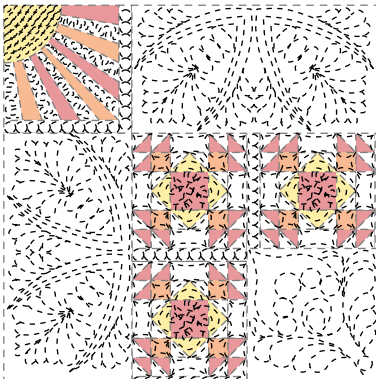


Figure I

12. After stitching blocks together, carefully remove the backing paper from completed blocks and press seams. Or, staystitch ⅛" from the outer edge of the completed block. Carefully remove backing paper and press seams. Then complete quilt top assembly.

4. Sew the top and bottom block units to the top and bottom of the center row to complete the quilt center; press.
5. Sew an L strip to opposite sides of the quilt center; press.
6. Sew a Sun block to each end of each remaining L strip; press. Sew these strips to the top and bottom of the quilt center to complete the quilt top; press.
7. Create a quilt sandwich referring to Quilting Basics on page 110.
8. Quilt as desired.
9. Bind referring to Quilting Basics on page 110 to finish. **QW**



The Awakening
Quilting Diagram

THE AWAKENING TEMPLATE

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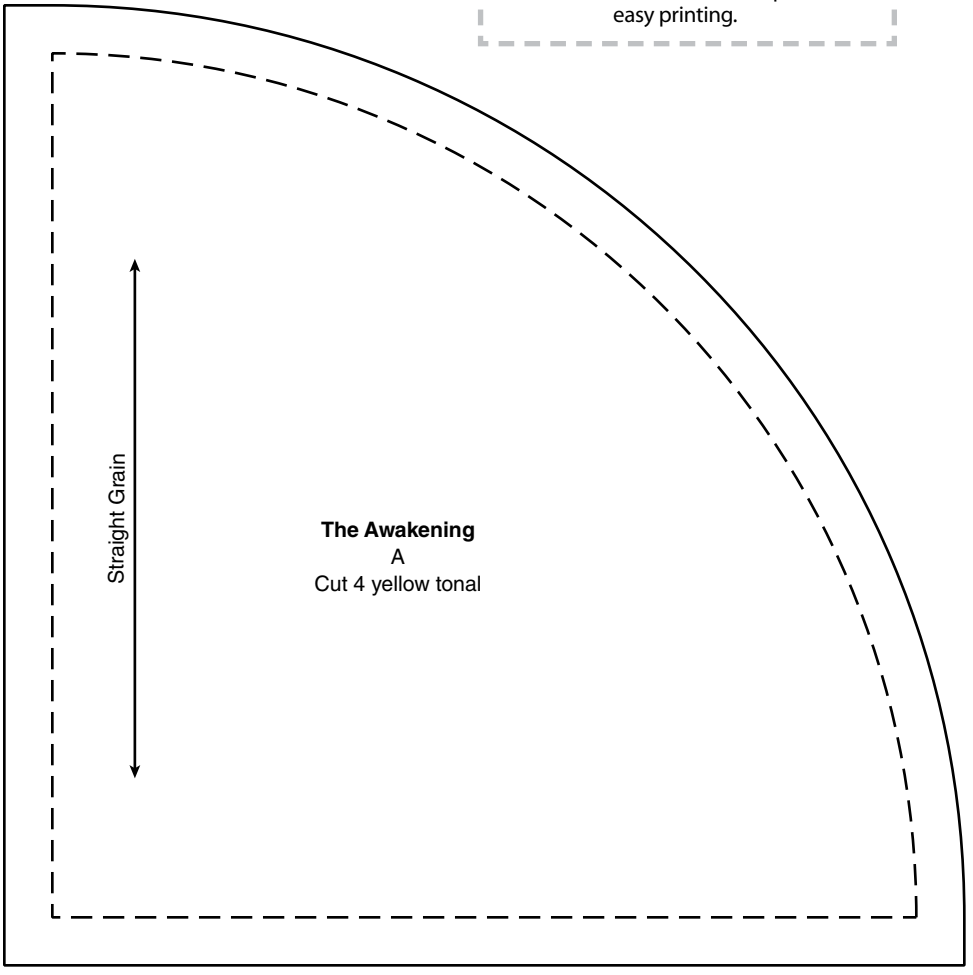

THE AWAKENING TEMPLATE

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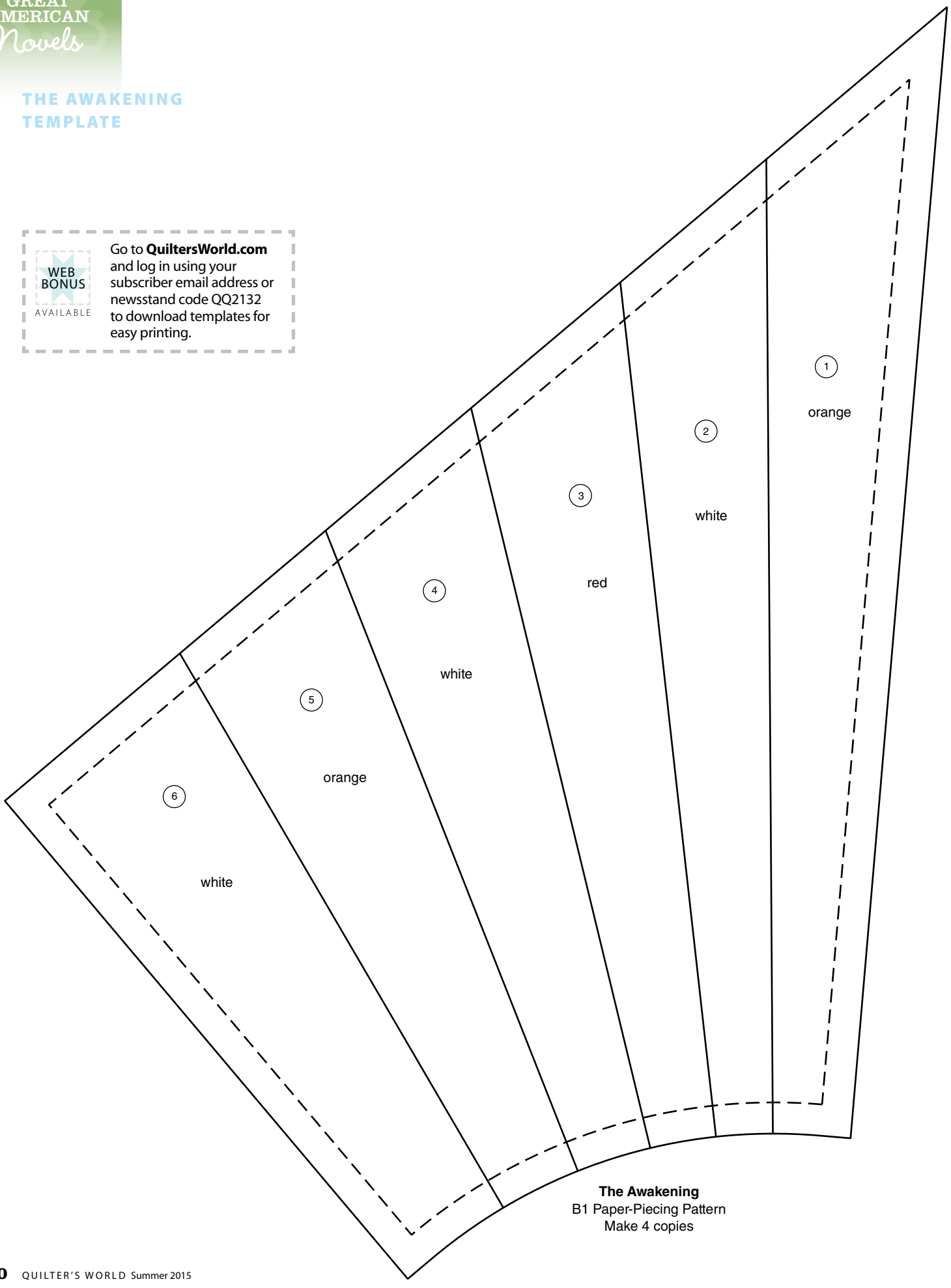
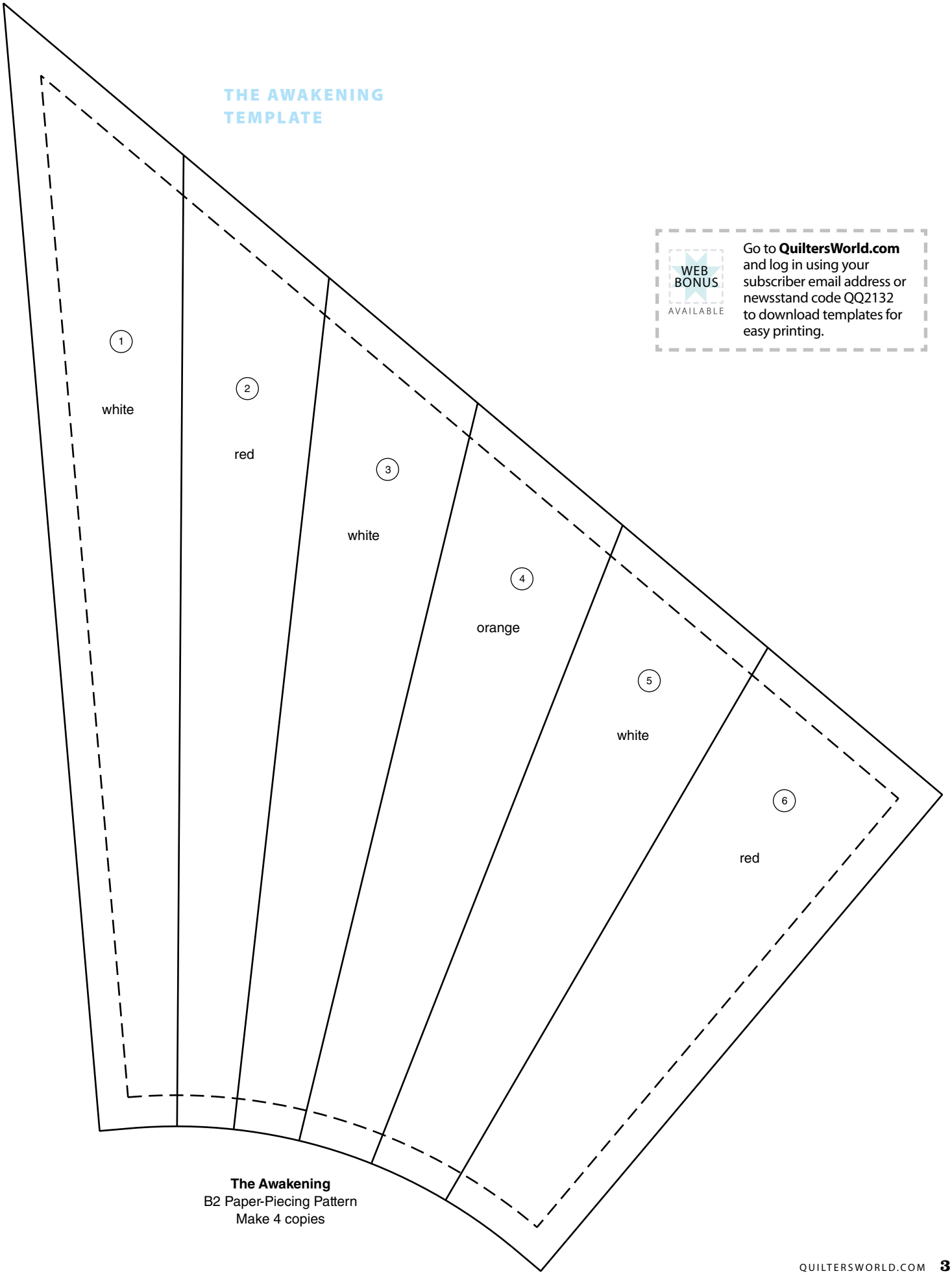


The Awakening
B1 Paper-Piecing Pattern
Make 4 copies

THE AWAKENING TEMPLATE



The Awakening
B2 Paper-Piecing Pattern
Make 4 copies

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DESIGNED & QUILTED BY JULIE WEAVER

The Red Badge of Courage

YOUR QUILT YOUR WAY

Your fabric choices can make this quick and easy pattern perfect for dads, veterans or anyone you need to make a quilt for in a hurry.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: 54" x 62"
Block Size: 8" x 8" finished
Number of Blocks: 30

MATERIALS

- ¼ yard red tonal*
- ⅝ yard green camouflage print*
- ⅝ yard red message tonal*
- 1⅛ yards tan solid*
- 1⅓ yards tan message print*
- 2 yards blue camouflage print*
- Backing to size
- Batting to size*
- Thread
- Basic sewing tools and supplies

Bella Solids and Because of the Brave fabric collections from Moda; Thermore® batting from Hobbs used to make sample.

CUTTING

From red tonal:
- Cut 2 (2½" by fabric width) strips.
  Subcut strips into 24 (2½") B squares.

From green camouflage print:
- Cut 6 (2½" by fabric width) F2 strips.

From red message tonal:
- Cut 6 (2½" by fabric width) F1 strips.

From tan solid:
- Cut 2 (2½" by fabric width) strips.
  Subcut strips into 24 (2½") E squares.
- Cut 2 (4½" by fabric width) strips.
  Subcut strips into 24 (2½" x 4½") C rectangles.
- Cut 10 (1½" by fabric width) G/H/K/L strips.

From tan message print:
- Cut 1 (4½" by fabric width) strip.
  Subcut strip into 6 (4½") A squares.
- Cut 6 (2½" by fabric width) F3 strips.
- Cut 6 (3" by fabric width) M/N strips.

From blue camouflage print:
- Cut 9 (2½" by fabric width) strips.
  Subcut 3 strips into 48 (2½") D squares.
  Set aside remaining 6 strips for F4 strips.
- Cut 5 (2" by fabric width) I/J strips.
- Cut 6 (1½" by fabric width) O/P strips.
- Cut 6 (2¼" by fabric width) binding strips.

COMPLETING THE STAR BLOCKS

1. Draw a diagonal line from corner to corner on the wrong side of each B and D square.

2. Select one A square and four B squares.

3. Referring to Figure 1, place a B square right sides together on opposite corners of A and stitch on the marked lines. Trim seam allowance to ¼" and press B to the right side.

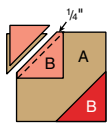
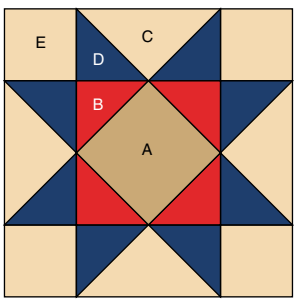
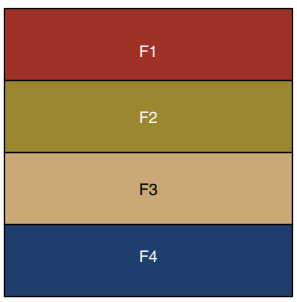


Figure 1



Star
8" x 8" Finished Block
Make 6



Rail Fence
8" x 8" Finished Block
Make 24

4. Repeat step 3 with B squares on the remaining corners of A to complete one A-B unit as shown in Figure 2.

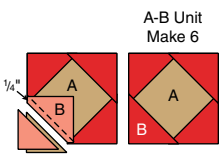


Figure 2

“When I received these fabric samples I wondered how on earth someone would use them! As I thought more about this design deadline, I realized they would make a perfect Quilt of Valor project. I guess you could say the fabric was my inspiration! I wanted something quite basic so the fabric would shine but not be overwhelming! I think I hit the perfect balance with this one. The fabric is perfect, and so is the design.” —Julie Weaver

5. Repeat steps 2–4 to complete a total of six A-B units.

6. Select one C rectangle and two D squares.

7. Repeat steps 3 and 4 with D squares on each end of C to complete one C-D unit as shown in Figure 3; press. Repeat to make a total of 24 C-D units.

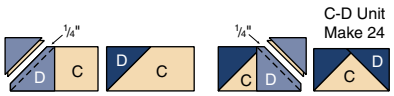


Figure 3

8. To complete one Star block, select one A-B unit, four C-D units and four E squares.

9. Sew a C-D unit to opposite sides of the A-B unit to make the center row as shown in Figure 4; press.

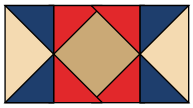


Figure 4

10. Sew an E square to each end of each remaining C-D unit to make the top and bottom rows referring to Figure 5; press.

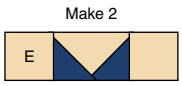


Figure 5

11. Sew the top and bottom rows to the center row to complete one Star block as shown in Figure 6; press.

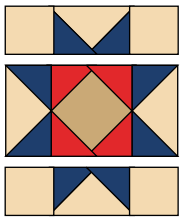
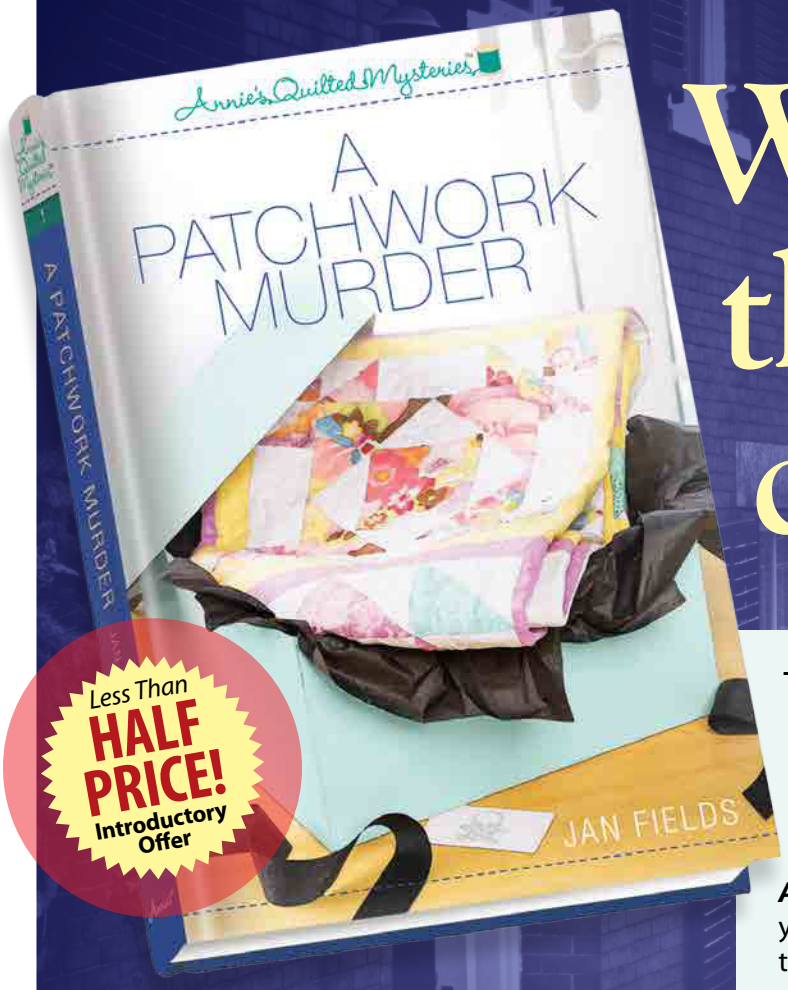


Figure 6

12. Repeat steps 8–11 to complete a total of six Star blocks.

A Thrilling Mystery Series from Annie's!



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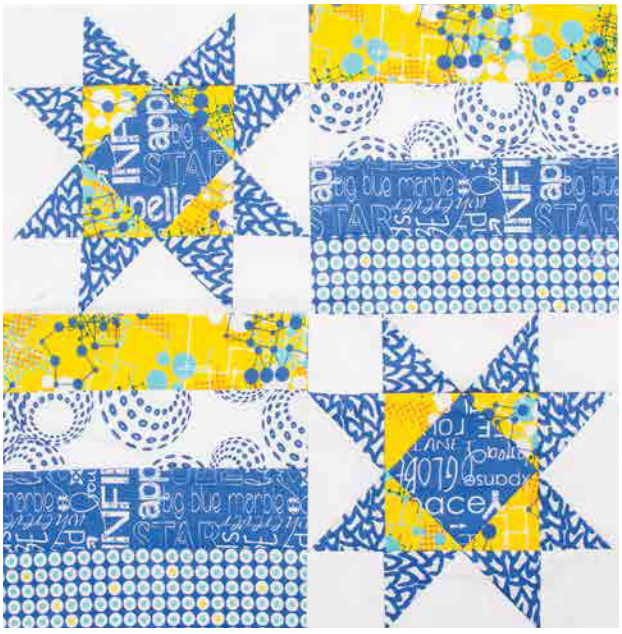
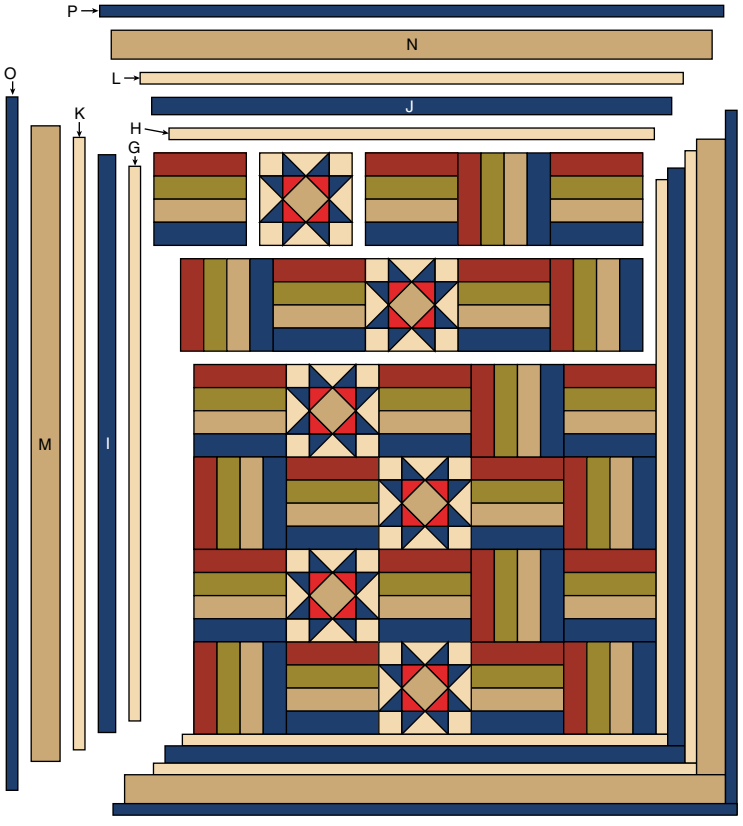


YOUR QUILT YOUR WAY

If patriotic isn't what you're looking for, this quick and easy quilt pattern also looks great using bright fun fabrics in a scrappy setting. This could be the perfect pattern to use leftover fabrics.



The Red Badge of Courage
Assembly Diagram 54" x 62"

COMPLETING THE RAIL FENCE BLOCKS

1. Select one each F1, F2, F3 and F4 strip. Sew together in numerical order with right sides together along length to make an F strip set; press. Repeat to make a total of six F strip sets.

2. Subcut each F strip set into four 8½" x 8½" Rail Fence blocks to total 24 blocks referring to Figure 7.

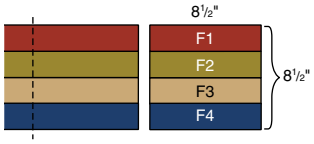


Figure 7

COMPLETING THE QUILT

Refer to the Assembly Diagram for positioning of blocks and borders.

1. Join one Star block and four Rail Fence blocks to make an A row; press. Repeat to make a total of three A rows. Repeat to make three B rows, changing position of the Star block; press.

2. Join the rows to complete the quilt center; press.

3. Join the G/H/K/L strips on the short ends to make a long strip; press. Subcut strip into two each 1½" x 48½" G, 1½" x 42½" H, 1½" x 53½" K and 1½" x 47½" L strips.

4. Sew G strips to opposite long sides and H strips to the top and bottom of the quilt center; press.

5. Join the I/J strips on the short ends to make a long strip; press. Subcut strip into two each 2" x 50½" I strips and 2" x 45½" J strips.

6. Sew I strips to opposite long sides and J strips to the top and bottom of the quilt center; press.

7. Sew K strips to opposite long sides and L strips to the top and bottom of the quilt center; press.

8. Join the M/N strips on the short ends to make a long strip; press. Subcut strip into two each 3" x 55½" M strips and 3" x 52½" N strips.

9. Sew M strips to opposite long sides and N strips to the top and bottom of the quilt center; press.

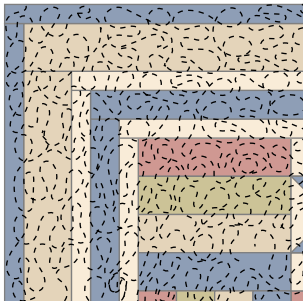
10. Join the O/P strips on the short ends to make a long strip; press. Subcut strip into two each 1½" x 60½" O strips and 1½" x 54½" P strips.

11. Sew O strips to opposite long sides and P strips to the top and bottom of the quilt center to complete the quilt top; press.

12. Create a quilt sandwich referring to Quilting Basics on page 110.

13. Quilt as desired.

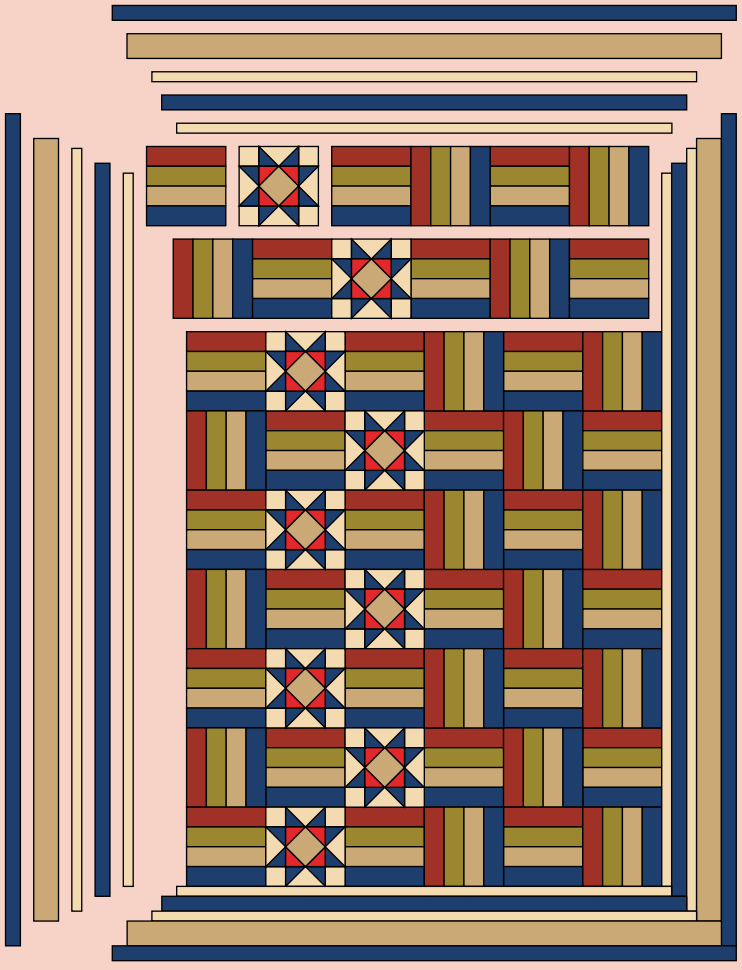
14. Bind referring to Quilting Basics on page 110 to finish. **QW**



The Red Badge of Courage
Quilting Diagram

Increase Size With Additional Blocks

Add 3 more rows of blocks to the length and 1 more block to the width of the original quilt, making 3 additional Star blocks and 21 additional Rail Fence blocks to make a twin-size quilt.



The Red Badge of Courage
Alternate Assembly Diagram 62" x 84"

DESIGNED & QUILTED BY LAURA WASILOWSKI

Poultry in Motion

Here's your chance to create an adorable wall hanging designed by an appliqué legend. You'll be amazed how easy this technique can be.

SPECIFICATIONS
Skill Level: Intermediate
Quilt Size: Approximately 8½" x 11"

MATERIALS

- 1" square white for outer eye
- 3" x 8½" rectangle black for grass outline
- 3" x 5" yellow/green for beak and breast
- 4" x 8" rectangle red for head, tail and feet
- 6" x 9" rectangle green-to-turquoise for grass, comb, wattle and wing
- 8½" x 9" rectangle black for chicken outline and inner eye
- 8½" x 11½" rectangle yellow-to-pink for sky
- 2 (9" x 11½") rectangles black felt for top and backing
- Size 8 or 12 pearl cotton*
- Size 4 or 5 embroidery needle
- Machine-quilting thread
- 1 yard fusible web*
- Black permanent fine-point marker or lead pencil
- Decorative rotary cutter blade with handle (pinking or wave blade recommended)
- Basic sewing tools and supplies

Hand-dyed fabrics and hand-dyed size 8 pearl cotton from Artfabrik; Wonder Under fusible web No. 805 from Pellon used to make sample.

COMPLETING THE APPLIQUÉ

1. Following the manufacturer's instructions, bond fusible web to the wrong side of all fabrics except one of the black felt rectangles.

2. After the fabric cools, remove all the paper except that on the sky fabric and the two black outline fabrics; save the paper to use later.

3. Place a piece of release paper saved from fusible web on the grass pattern; trace with the black marker or lead pencil. ***Note:*** *Any writing or numbers written on the release paper will also transfer to the fabric.*

4. Place the marked side of the release paper pattern onto the fusible side of the lower edge of the grass fabric; iron or fuse the paper pattern in place for 5 seconds with a hot iron.

5. After the fabric cools, remove the paper pattern from the fabric. The ink from the tracing will transfer to the fusible web.

6. Cut out the grass shape just inside the black line.

7. Place the cutout grass shape onto the black grass outline fabric. Fuse-tack in place.

8. Remove the release paper from the outline fabric. Trim around the grass shape leaving about 1/16" of black fabric at the top and bottom as an outline as shown in Figure 1.

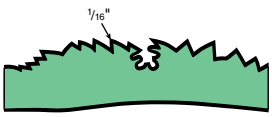


Figure 1

9. Repeat steps 3–6 to cut the head, wing, tail, breast, feet, comb, beak, wattle, outer eye and inner eye pieces.

10. Arrange all of the chicken parts on the black chicken outline fabric except for the eye parts, leaving about 1/16" of black fabric showing between the parts. Fuse-tack in place. ***Note:*** *Use the photo and Placement Diagram as placement guides.*

11. Place the outer eye on the chicken's head. Add the inner eye. Fuse-tack in place.

12. Remove the release paper from the black outline fabric. Trim around the outside edges of the chicken shape leaving about 1/16" of black fabric as an outline.

13. Place the grass across the lower edge of the sky rectangle about 1" up from the bottom edge, trimming ends of grass to match the sky rectangle if necessary. Fuse-tack in place.

14. Trim ¼" from each edge of the sky/grass piece using a decorative blade referring to Figure 2.

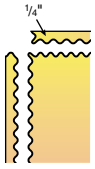


Figure 2

15. Place the chicken on the grass/sky piece. Fuse-tack in place.

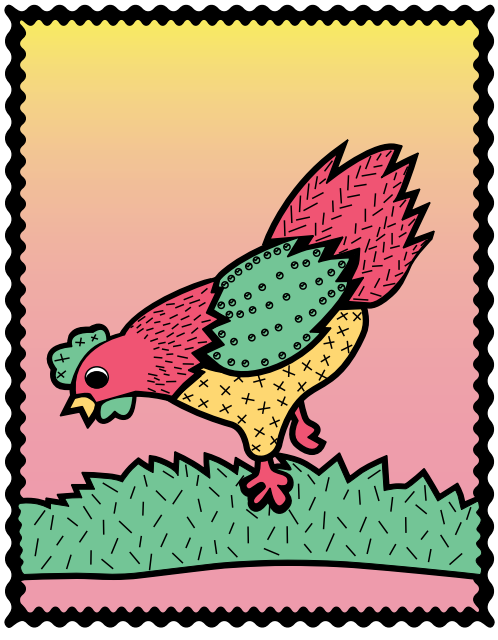
“My mother had very colorful chickens on our farm. I loved how they strutted around and entertained me as a child.”
—Laura Wasilowski

COMPLETING THE QUILT

1. Remove release paper on back of sky rectangle. Center the sky rectangle on the black felt fabric that has no fusible web. Fuse-tack in place.

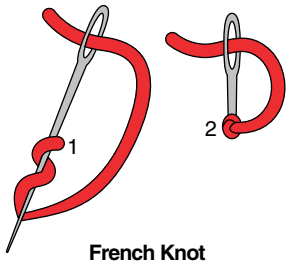
2. Place a dry cloth on the quilt top and steam-set the top to the felt for about 10 seconds in each spot.

Poultry in Motion
Quilting Diagram

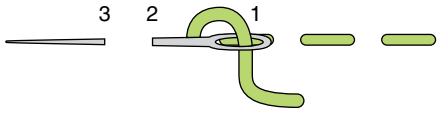


Poultry in Motion
Placement Diagram Approximately 8½" x 11"

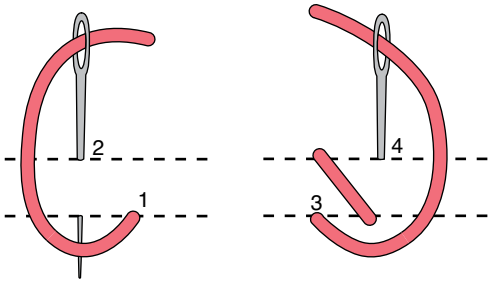
3. Add French knots, straight or running stitches and cross-stitches using pearl cotton and an embroidery needle.



French Knot



Running Stitch



Single Cross-Stitch

4. Fuse-tack the remaining piece of black felt to the back of the quilt. ***Note:*** *Be careful when applying an iron directly to acrylic felt as it may singe. Cover the felt with release paper to protect the felt and your iron.*

5. Trim about ¼" from the perimeter of the black felt using a decorative blade.

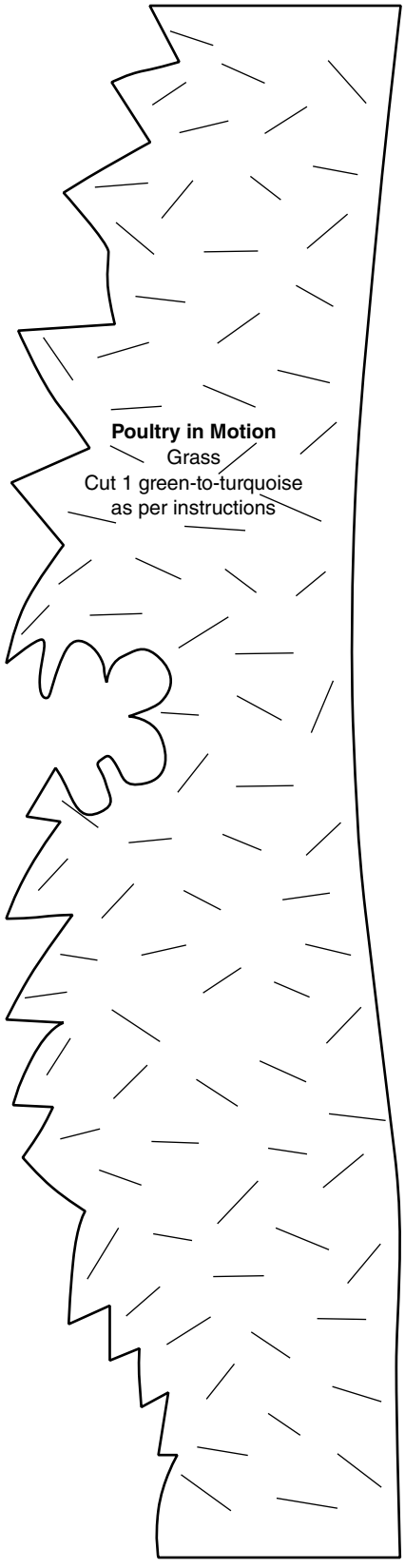
6. Machine-quilt the background area to finish.

7. Add a hanging loop to the back of the quilt using pearl cotton. **QW**

WEB BONUS AVAILABLE

Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2132 to download templates for easy printing.

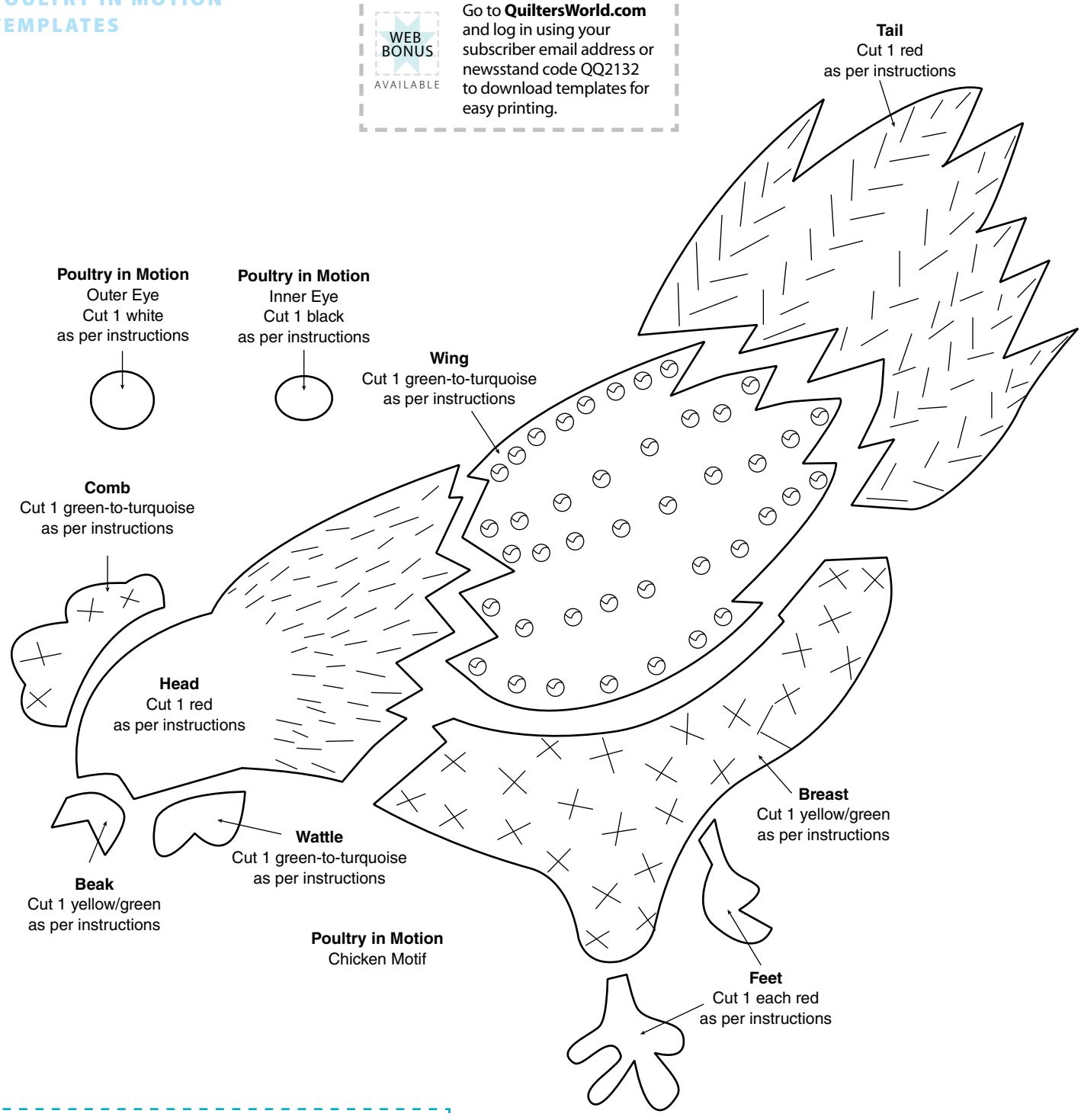
POULTRY IN MOTION TEMPLATE



POULTRY IN MOTION TEMPLATES

WEB BONUS AVAILABLE

Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2132 to download templates for easy printing.



Here's a Tip

Batiks may be used to create the same shaded look as the fabrics used in the sample. If using batiks, wash out the sizing or starches first so that the fusible web will adhere better.

"I received a chenille cutter as a gift. I designed this quilt so that I could try out my new cutter." —Lisa Burmann

DESIGNED & QUILTED BY LISA BURMANN

Dandelions

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: 50" x 66"

Incorporating different techniques and textures on the surface of a quilt adds interest and the opportunity to explore quilting options. Try something new and exciting.

MATERIALS

- ⅞ yard gold tonal
- 1¼ yards green leaf print
- 1⅓ yards each blue, white, cream and beige cotton flannel solids to create the chenille dandelions
- 2⅝ yards blue tonal
- Backing to size
- Batting to size
- Thread
- Invisible thread
- 1 yard fusible web
- Fabric glue
- Chenille cutter (optional)
- Template material
- Basic sewing tools and supplies

CUTTING

From gold tonal:

- Cut 5 (1½" by fabric width) strips.
  Trim 2 strips to 1½" x 34½" C strips.
  Set aside remaining strips for B.
- Cut 6 (2¼" by fabric width) binding strips.

From green leaf print:

- Cut 3 (8½" by fabric width) strips.
  Subcut strips into 48 (2½" x 8½") D rectangles.
- Cut 1 (10" by fabric width) strip for stems and branches.

From blue, white, cream and beige cotton flannel solids:

- Layer the fabrics with the blue on bottom and the remaining 3 fabrics in any order.
  Cut 1 of each of the following referring to Figure 1: 30", 24" and 16" squares, and 10" x 26" rectangle.

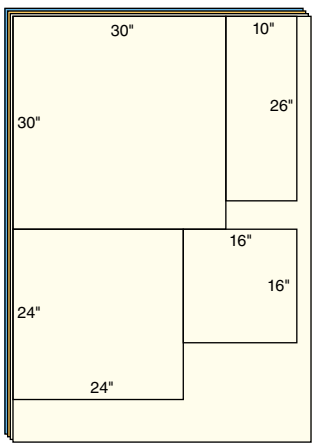


Figure 1

From blue tonal:

- Cut 1 (32½" x 48½") A rectangle along length of fabric.
- Cut 4 (8½" by fabric width) strips.
  Subcut strips into 52 (2½" x 8½") E rectangles.

Here's a Tip

A chenille cutter helps make cutting through the stitched layers easier. Look for a chenille cutter at your local quilt shop.

COMPLETING THE QUILT BACKGROUND

Refer to the Assembly Diagram for positioning of borders.

1. Join the B strips on the short ends to make a long strip; press. Subcut strip into two each 1½" x 48½" B strips.

2. Sew B strips to opposite long sides and C strips to the top and bottom of A; press.

3. Join 13 E and 12 D rectangles to make a border strip; press. Repeat to make a total of four border strips.

4. Sew a border strip to opposite sides and then to the top and bottom of the bordered A center; press.

5. Create a quilt sandwich referring to Quilting Basics on page 110.

6. Quilt as desired.

7. Bind referring to Quilting Basics on page 110.

COMPLETING THE CHENILLE

Three different stitching designs were used to make the sample circles. You may use all of these designs or just one.

1. To make the large dandelion, use a light pencil to mark a line from corner to corner on the top square in the 30"-square stack.

2. Sew along the marked line through all layers.

3. Continue sewing lines ½" apart on each side of the marked line until the entire square is filled as shown in Figure 2.

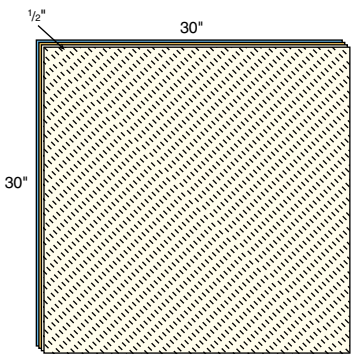


Figure 2

4. Cut the stitched square into a 28"-diameter circle as shown in Figure 3; set aside cut off pieces for border circles.

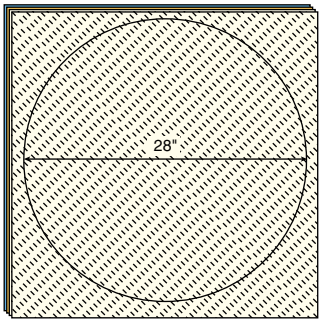


Figure 3

5. Cut through the top three layers of fabric between all sewn lines to complete the large dandelion as shown in Figure 4, leaving blue bottom fabric intact.

Figure 4

6. Mark the center point of the top square in the 24"-square stack. Draw a 2"-diameter circle around the marked center as shown in Figure 5.

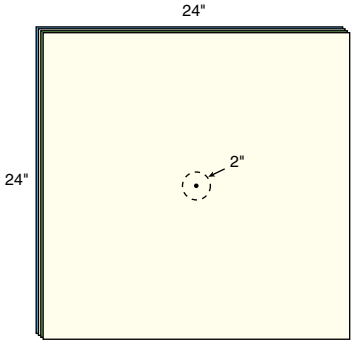


Figure 5

7. Sew on the marked circle. Continue sewing circles ½" apart until the square is filled with lines as shown in Figure 6.

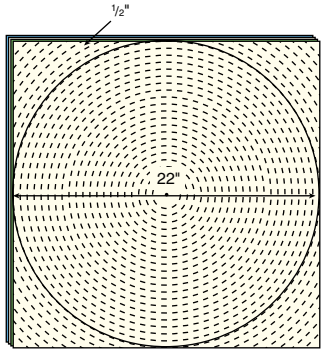


Figure 6

8. Cut into a 22"-diameter circle and repeat step 5 to make the medium dandelion.
9. Mark an X from corner to corner on the top square of the 16" stack.
10. Sew along the marked lines, and then sew a V in each quadrant, making sure not to stitch over any other stitched lines as shown in Figure 7.

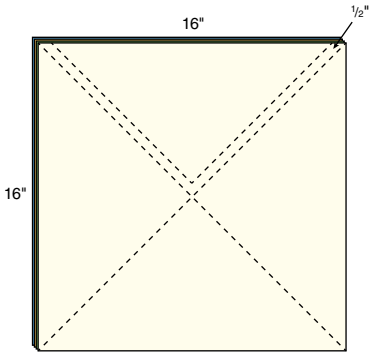


Figure 7

11. Stitch lines ½" from the stitched V's without crossing any previously stitched lines as shown in Figure 8.

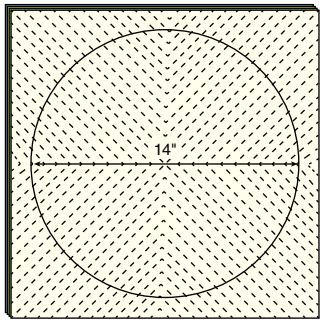


Figure 8

12. Cut into a 14"-diameter circle and repeat step 5 to make the small dandelion.
13. Mark a 45-degree line on the 10" x 26" stack and stitch on the marked line as shown in Figure 9.

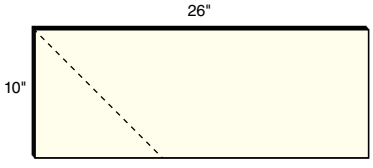


Figure 9

14. Continue to stitch ½" on each side of the marked line until the rectangle is filled referring to Figure 10.

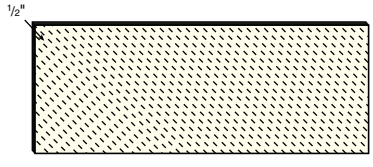


Figure 10

15. Draw 28 (3") and 32 (2") circles onto the blue back side of the stitched rectangle and the leftovers from trimming the dandelions. Cut out all circles.
16. Repeat step 5 to complete the border circles.

Here's a Tip

Search online for tips about how to make chenille for a greater understanding of the marking and cutting process for making the chenille circles.

ATTACHING THE CIRCLES

1. Arrange the dandelions on the quilted background referring to Figure 11 for positioning. Remove excess from under the area where the large circle overlaps the small and medium circles to reduce bulk. Trim excess along edges of the B and C border strips.

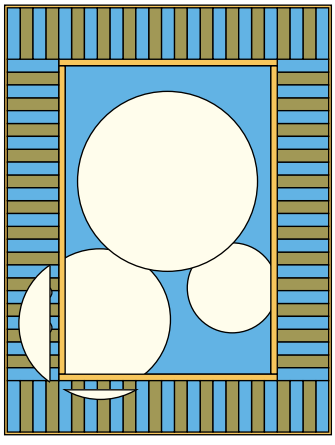


Figure 11

2. Apply fabric glue to the edges of the positioned circles and glue-baste in place.
3. Using invisible thread, stitch ¼" in from the outer edge of each circle all around as shown in Figure 12.

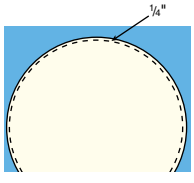


Figure 12

COMPLETING THE QUILT

Refer to the Chenille Placement Diagram as needed throughout the following steps.
1. Apply fusible web to the wrong side of the 10" by fabric width strip green leaf print as per manufacturer's instructions.
2. Cut 10 (¼" by fabric width) strips from the fused strip. Subcut these strips into the following strip sizes: 9 (¼" x 12") large branches, 9 (¼" x 9") medium branches, 9 (¼" x 6") small branches, 18 (¼" x 2½") large twigs, 12 (¼" x 2") medium twigs and 18 (¼" x 1½") small twigs.
3. Cut the following from the remainder of the fused strip: 1 each 2", 2½" and 3" circle; 1 (1½" x 31") large stem; 1 (1" x 11") medium stem; and 1 (¾" x 15") small stem.
4. Remove the paper backing from the pieces. Arrange and fuse the large branches and twigs to the large dandelion using clock-face locations of 8, 9, 10, 11, 12, 1, 2, 3 and 4 o'clock as a pattern, referring to Figure 13, and pulling the strips of the chenille apart to fit the narrow twig and branch pieces between, referring to Figure 14. Add the large stem and 3" circle, trimming the stem even with the top edge of the C border strip.

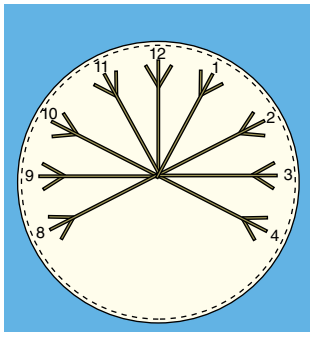


Figure 13

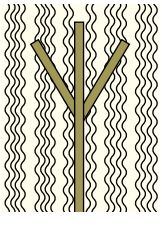


Figure 14

5. Repeat with the small stem, branch and twig strips and 2" circle on the small dandelion and with the medium stem, branch and twig strips and 2½" circle on the medium dandelion.
6. Stitch around edges of each fused piece as shown in Figure 15 to secure in place.

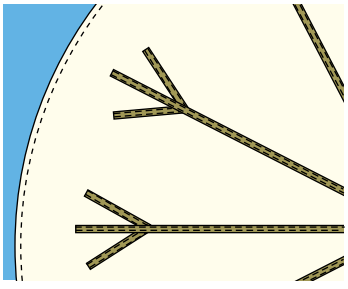
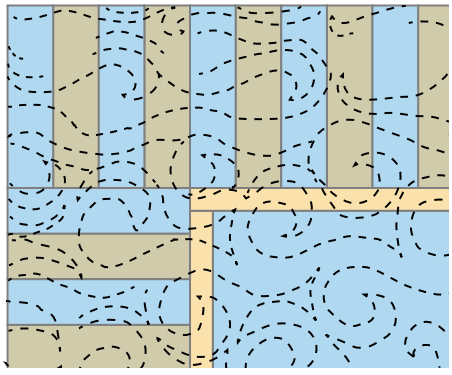


Figure 15

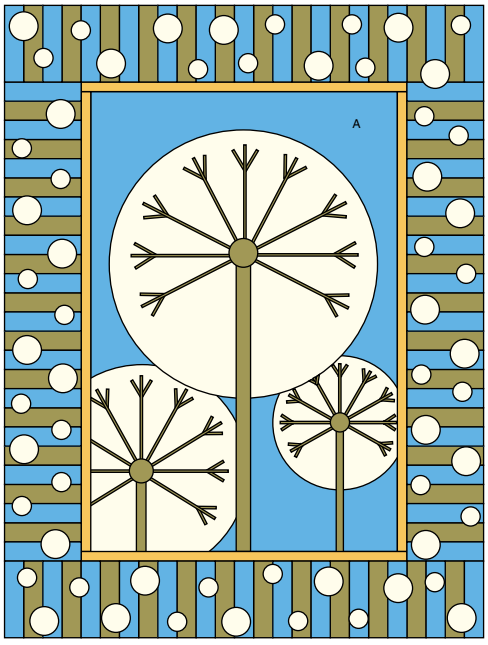
7. Arrange, glue-baste and stitch seven 3" border circles and eight 2" border circles to each D-E border strip in the same manner as for the dandelion circles.

FINISHING THE QUILT

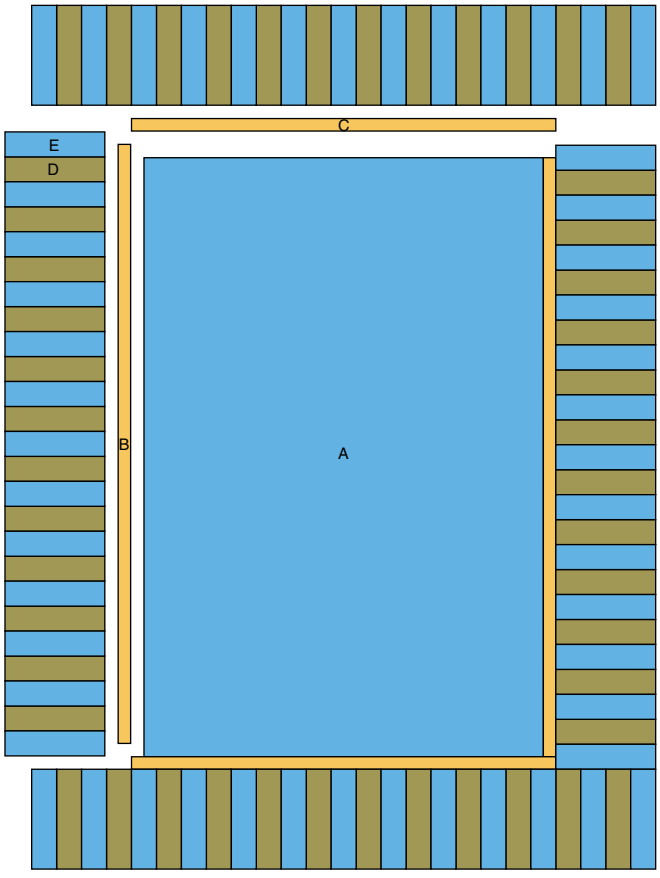
1. Wash the quilt in cold water with light agitation.
2. Dry in a dryer on low heat, stopping the dryer to clean the lint filter often.
3. Trim off all loose threads.
4. If you prefer your dandelions to "bloom" more, repeat steps 1–3 until the desired result is achieved. **QW**



Dandelions
Quilting Diagram



Dandelions
Chenille Placement Diagram



Dandelions
Assembly Diagram 50" x 66"

DANDELIONS TEMPLATES

Dandelions
2½" Circle
Cut as per instructions

Dandelions
2" Circle
Cut as per instructions

Dandelions
3" Circle
Cut as per instructions

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MADE BY Grace

DESIGNED & QUILTED BY HOLLY DANIELS

Citrus Table Mat

What better way to celebrate summer than with these lovely place mats and a glass of lemonade? Make one or make a tableful.

SPECIFICATIONS

Skill Level: Confident Beginner
Mat Size: Approximately 16½" x 16½"
Block Size: 8¼" x 8¼" x 9¼" finished
Number of Blocks: 6 per mat

MATERIALS

- For Green Version
  - 1 (5½" x 22") A strip green dots*
  - ½ yard green solid*
- For Yellow/Orange Version
  - 1 each 5½" x 13" A strip yellow and orange dots*
  - ¼ yard yellow solid*
  - ⅜ yard orange solid*
- For Each Version
  - 24" x 24" backing
  - 24" x 24" batting*
  - Thread
  - Template material or Tri-Recs™ Tool*
  - Basic sewing tools and supplies

Ombre Dots from Quilting Treasures; Soft & Bright batting from The Warm Company; Tri-Recs Tool by Darlene Zimmerman and Joy Hoffman for Wrights®/EZ Quilting used to make sample.

CUTTING

Prepare template for A using pattern given if not using purchased tool.

For Green Version

From green solid:

- Cut 5 (1½" by fabric width) strips. Subcut strips into 18 (1½" x 9½") B strips.
- Cut 2 (2¼" by fabric width) binding strips.

For Yellow/Orange Version

From yellow solid:

- Cut 3 (1½" by fabric width) strips. Subcut strips into 9 (1½" x 9½") B strips.

From orange solid:

- Cut 3 (1½" by fabric width) strips. Subcut strips into 9 (1½" x 9½") B strips.
- Cut 2 (2¼" by fabric width) binding strips.

COMPLETING THE GREEN TABLE MAT

1. Trace the A template on the 5½" x 22" green dots strip six times as shown in Figure 1; cut out on traced lines. ***Note:*** *If using purchased tool, cut 5½" triangles with the Tri-Recs Tool ruler.*

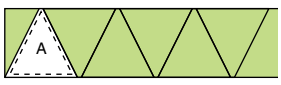


Figure 1

2. To complete one Green Triangle block, select one A triangle and three B strips.

3. Center and stitch a B strip to the left angled side of the A triangle as shown in Figure 2.

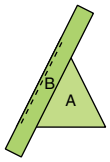
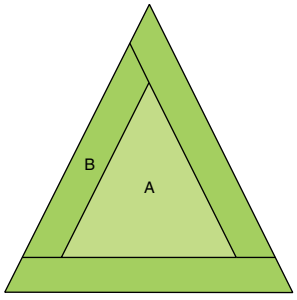


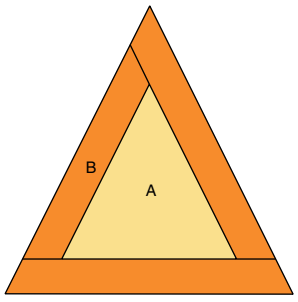
Figure 2

Figure 3

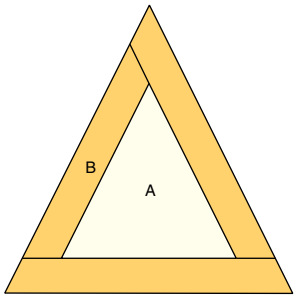
4. Press the B strip to the right side with seam toward B. Align the edge of a rotary ruler with right angled edge of A extending the ruler onto the B strip and trim B even with A as shown in Figure 3.



Green Triangle
8¼" x 8¼" x 9¼" Finished Block
Make 6



Orange Triangle
8¼" x 8¼" x 9¼" Finished Block
Make 3



Yellow Triangle
8¼" x 8¼" x 9¼" Finished Block
Make 3

“The wedges of the mat resemble sections of a fresh summer fruit—orange, lemon and lime.” —Holly Daniels

5. Repeat step 4 on the opposite end of the B strip to complete one framing strip as shown in Figure 4.

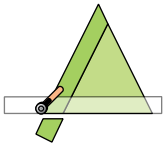


Figure 4

6. Repeat steps 3–5 with two more B strips to complete one Green Triangle block as shown in Figure 5.

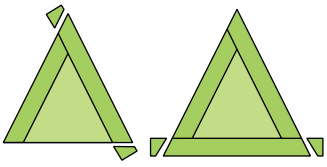


Figure 5

7. Repeat steps 2–6 to complete a total of six Green Triangle blocks.

8. Join three Green Triangle blocks to make a row, making sure to turn the blocks as shown in Figure 6; press. Repeat to make a second row.

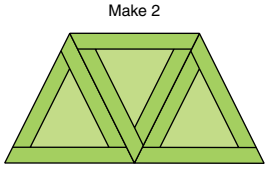


Figure 6

9. Join the rows to complete the table mat top referring to the Assembly Diagram; press.

10. Create a quilt sandwich referring to Quilting Basics on page 110.

11. Quilt as desired.

12. Bind referring to Quilting Basics on page 110 to finish.

COMPLETING THE YELLOW/ORANGE TABLE MAT

1. Refer to steps 1–6 for Completing the Green Table Mat except make three Orange Triangle blocks using the orange dots A triangles and orange solid B strips referring to Figure 7.

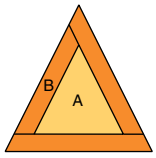


Figure 7

2. Repeat steps 1–6 for Completing the Green Table Mat except make three Yellow Triangle blocks using the yellow dots A triangles and yellow solid B strips referring to Figure 8.

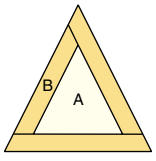


Figure 8

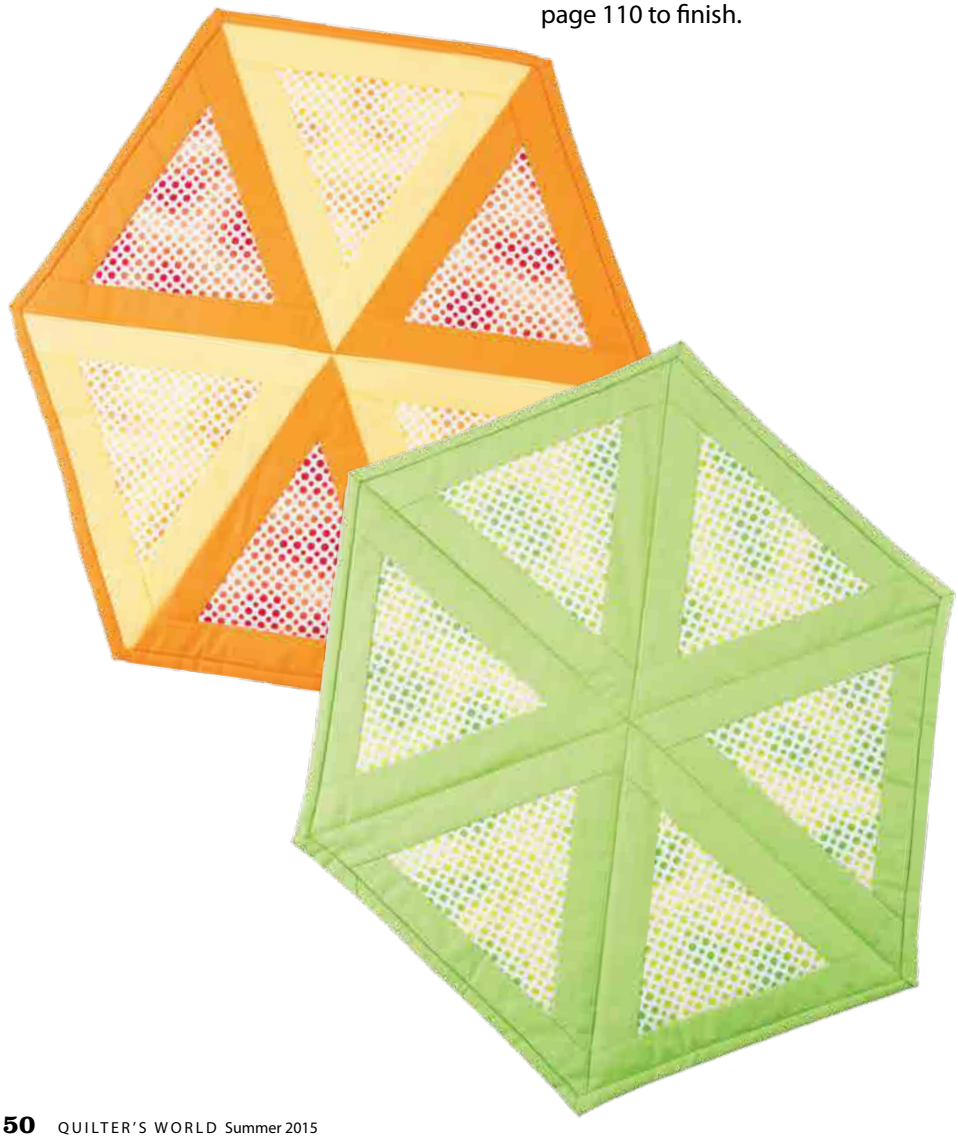
3. Join the Orange Triangle and Yellow Triangle blocks to make two rows referring to the Assembly Diagram for block placement; press.

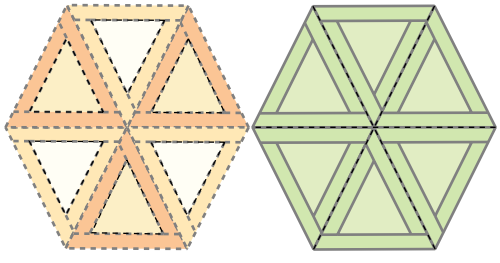
4. Join the rows to complete the table mat top; press.

5. Create a quilt sandwich referring to Quilting Basics on page 110.

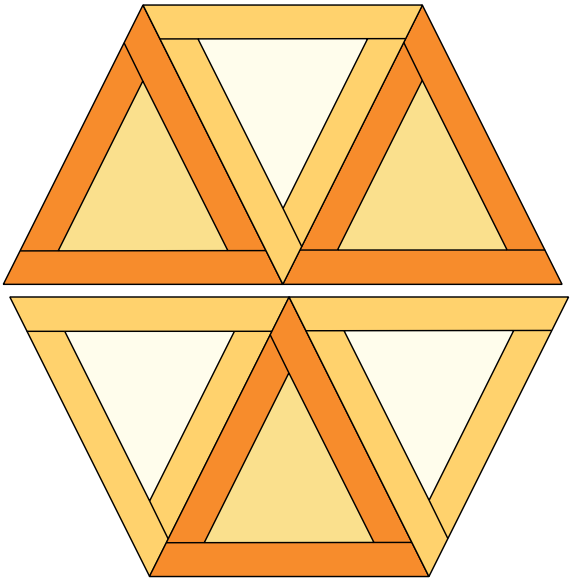
6. Quilt as desired.

7. Bind referring to Quilting Basics on page 110 to finish. **QW**

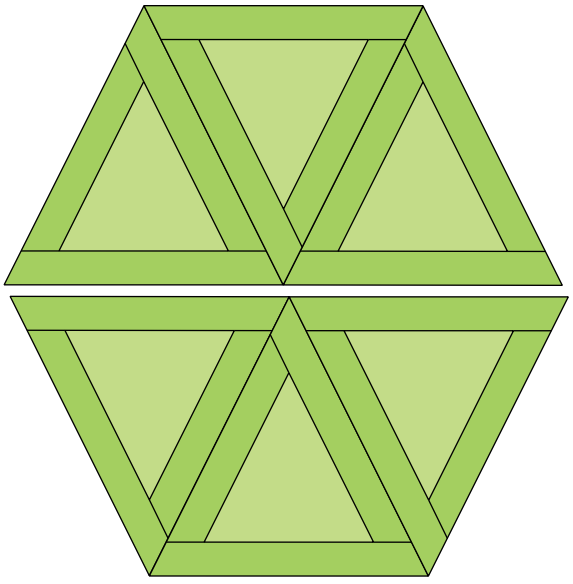




Citrus Table Mat
Quilting Diagrams



Yellow/Orange Citrus Table Mat
Assembly Diagram Approximately 16½" x 16½"

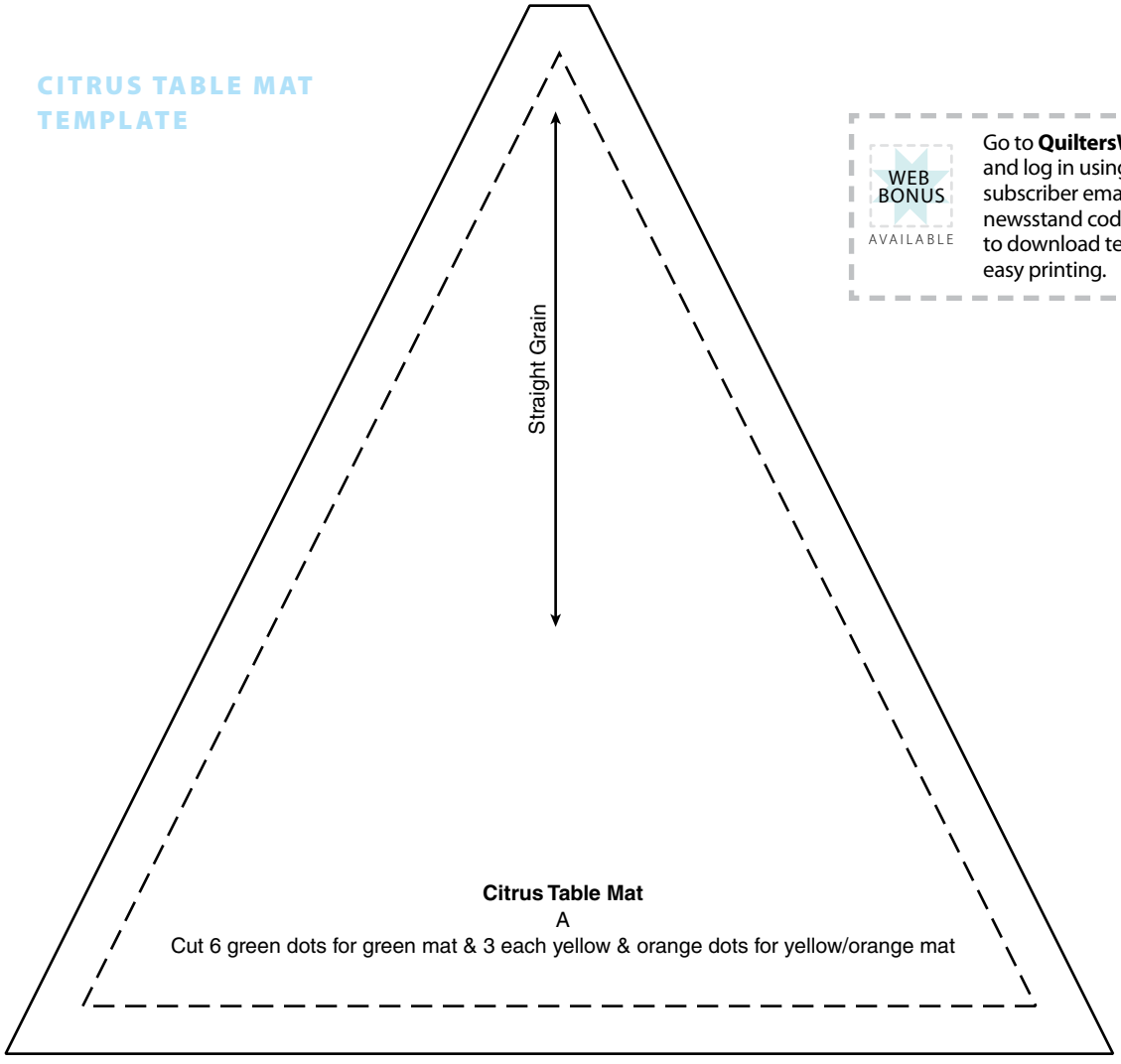


Green Citrus Table Mat
Assembly Diagram Approximately16½" x 16½"

CITRUS TABLE MAT TEMPLATE

WEB BONUS AVAILABLE

Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2132 to download templates for easy printing.



Citrus Table Mat
A
Cut 6 green dots for green mat & 3 each yellow & orange dots for yellow/orange mat

DESIGNED & QUILTED BY JULIE WEAVER

Beach Calypso

YOUR QUILT YOUR WAY

PRECUT PERFECT

Two easy blocks, some easy piecing and an afternoon are all you need to complete this quilt top.

SPECIFICATIONS
Skill Level: Beginner
Quilt Size: 54" x 62"
Block Size: 8" x 8" finished
Number of Blocks: 30

MATERIALS

- ⅜ yard blue batik*
- 1 yard orange batik*
- 1⅛ yards yellow batik*
- 1⅓ yards green batik*
- 1⅓ yards tan batik*
- Backing to size
- Batting to size*
- Thread
- Basic sewing tools and supplies

Calypso Batiks fabric collection from Moda; Thermore® batting from Hobbs used to make sample.

CUTTING

From blue batik:

- Cut 1 (8½" by fabric width) strip.
  Subcut strip into 15 (2½" x 8½")
  B3 rectangles.

From orange batik:

- Cut 2 (8½" by fabric width) strips.
  Subcut strips into 30 (2½" x 8½")
  B1 rectangles.
- Cut 5 (2" by fabric width) F/G strips.

From yellow batik:

- Cut 2 (8½" by fabric width) strips.
  Subcut strips into 30 (2½" x 8½")
  B2 rectangles.
- Cut 10 (1½" by fabric width) D/E/H/I strips.

From green batik:

- Cut 1 (8½" by fabric width) strip.
  Subcut strip into 15 (2½" x 8½")
  B4 rectangles.
- Cut 6 (4" by fabric width) J/K strips.
- Cut 6 (2¼" by fabric width) binding strips.

From tan batik:

- Cut 2 (8½" by fabric width) strips.
  Subcut strips into 30 (2½" x 8½")
  A rectangles.
- Cut 12 (2½" by fabric width) strips.
  Subcut strips into 180 (2½") C squares.

COMPLETING THE ARROW BLOCKS

1. Draw a diagonal line from corner to corner on the wrong side of all C squares. Set aside 120 marked C squares for Lantern blocks.

2. Referring to Figure 1, place a marked C square right sides together on one end of a B1 rectangle and stitch on the marked line. Trim seam to ¼" and press C to the right side.

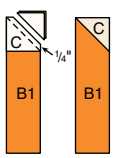


Figure 1

3. Repeat step 2 on the opposite end of the stitched unit to complete one B1-C unit as shown in Figure 2; press.

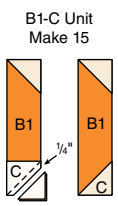
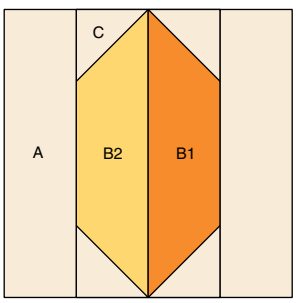
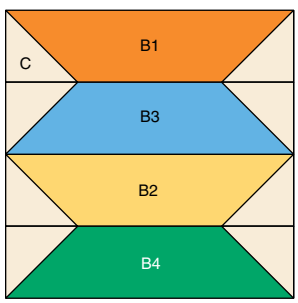


Figure 2



Arrow
8" x 8" Finished Block
Make 15



Lantern
8" x 8" Finished Block
Make 15

4. Repeat steps 2 and 3 to complete a total of 15 B1-C units.

5. Repeat steps 2 and 3 with C squares and B2 rectangles to complete a total of 15 B2-C units as shown in Figure 3.

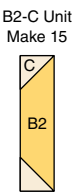


Figure 3

“Brighten your summer decor or your beach cottage with this colorful, easy-to-make quilt. The design reminds me of party lanterns, and the colors remind me of summer—what better way to celebrate the summer season. Construction is pretty straightforward. This design would work for any celebration occasion—birthday, graduation, wedding or anniversary.” —Julie Weaver

6. To complete one Arrow block, select one each B1-C and B2-C unit and two A rectangles.

7. Join the B1-C unit with the B2-C unit as shown in Figure 4 to complete the center unit; press.

Figure 4

8. Sew an A rectangle to each long side of the center unit to complete one Arrow block referring to Figure 5; press.

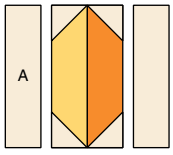


Figure 5

9. Repeat steps 6–8 to complete a total of 15 Arrow blocks.

COMPLETING THE LANTERN BLOCKS

1. Repeat steps 2 and 3 of Completing the Arrow Blocks to complete 15 each B1-C, B2-C, B3-C and B4-C units referring to Figure 6.

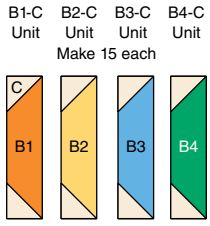


Figure 6

2. To complete one Lantern block, select one each B1-C, B2-C, B3-C and B4-C unit.

3. Join the units referring to Figure 7 to complete one Lantern block; press.

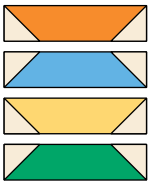


Figure 7

4. Repeat steps 2 and 3 to complete a total of 15 Lantern blocks.

COMPLETING THE QUILT

Refer to the Assembly Diagram for positioning of blocks and borders.

1. Join two Lantern blocks with three Arrow blocks to make row 1; press seams toward Arrow blocks. Repeat to make rows 3 and 5.

2. Join two Arrow blocks with three Lantern blocks to make row 2; press seams toward Arrow blocks. Repeat to make rows 4 and 6.

3. Join the rows in numerical order to complete the pieced center; press.

4. Join the D/E/H/I strips on the short ends to make a long strip; press. Subcut strip into two each 1½" x 48½" D, 1½" x 42½" E, 1½" x 53½" H and 1½" x 47½" I strips.

5. Sew D strips to opposite long sides and E strips to the top and bottom of the quilt center; press.

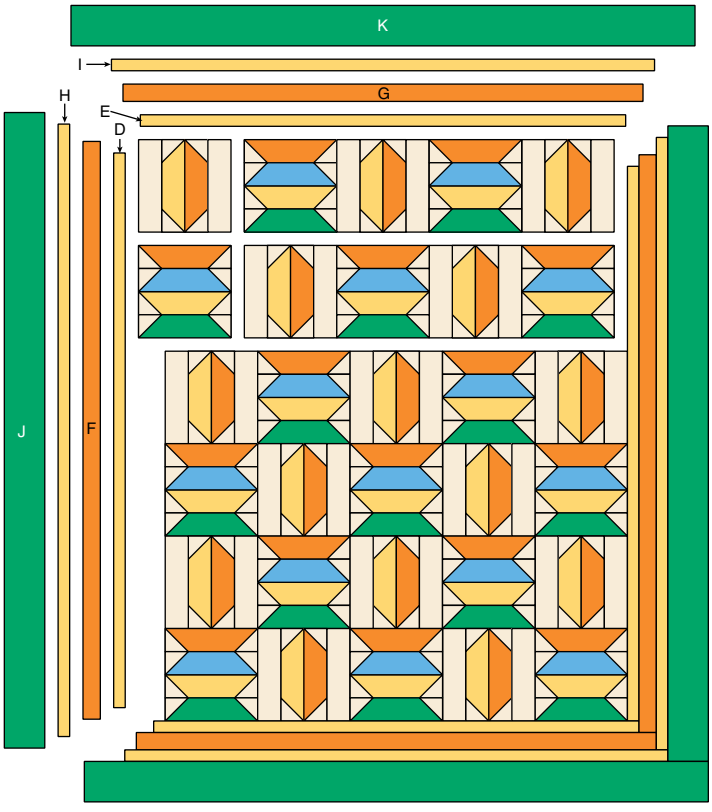
6. Join the F/G strips on the short ends to make a long strip; press. Subcut strip into two each 2" x 50½" F strips and 2" x 45½" G strips.

7. Sew F strips to opposite long sides and G strips to the top and bottom of the quilt center; press.

8. Sew the H strips to opposite long sides and I strips to the top and bottom of the quilt center; press.

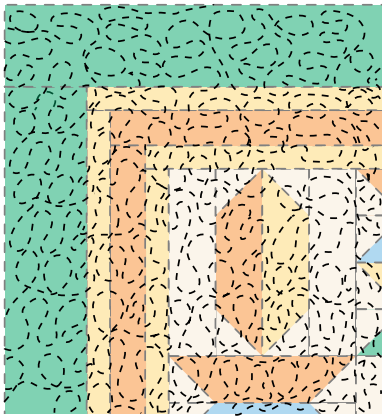
9. Join the J/K strips on the short ends to make a long strip; press. Subcut strip into two each 4" x 55½" J strips and 4" x 54½" K strips.

10. Sew J strips to opposite long sides and K strips to the top and bottom of the quilt center; press.

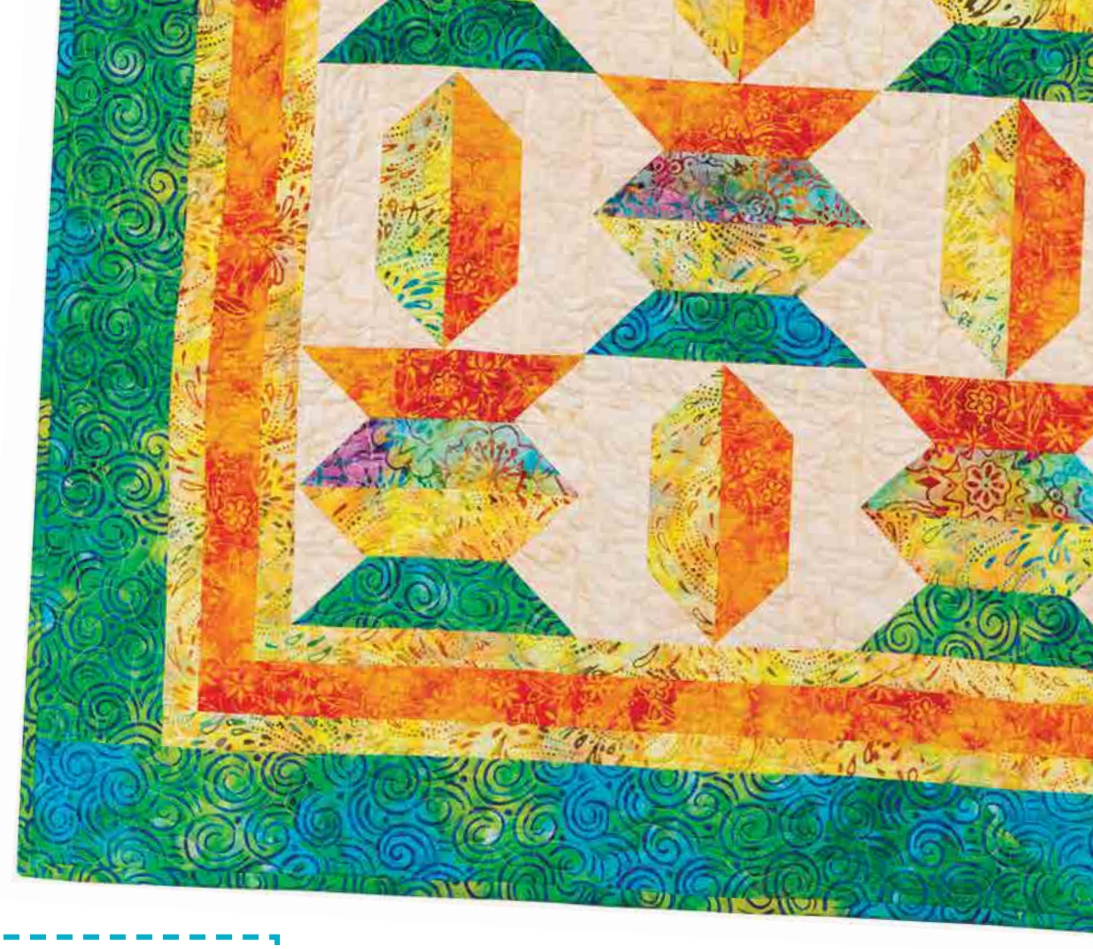


Beach Calypso
Assembly Diagram 54" x 62"

11. Create a quilt sandwich referring to Quilting Basics on page 110.
12. Quilt as desired.
13. Bind referring to Quilting Basics on page 110 to finish. **QW**



Beach Calypso
Quilting Diagram



YOUR QUILT YOUR WAY

Choose a group of bright fabrics you like and change the background to a black solid fabric for an entirely different look. These two simple blocks make a perfect quick and easy project to get your stash under control.

Premium Ironing Starch

OXFORD & WELLS
fine care products

The perfectly pressed quilt looks professional and sleek, withstands the test of time and never has any press marks. So, we developed Oxford & Wells® Premium Ironing Starch to make your fabric cutting, piecing and quilting a dream.

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DESIGN BY SUSAN MAYER
QUILTED BY KARIN RAINIER

Raspberry Sorbet

YOUR QUILT YOUR WAY

Turn a large-scale floral print into a gorgeous quilt using a fun and easy technique.

SPECIFICATIONS
Skill Level: Confident Beginner
Quilt Size: Approximately 56" x 56"
Block Size: 8" x 8" finished
Number of Blocks: 16

MATERIALS

- ⅔ yard pink dots*
- ⅔ yard white-with-black dots*
- 2⅝ yards large floral print*
- Backing to size
- Batting to size
- Thread
- Basic sewing tools and supplies

Bekah fabric by Kaffe Fassett for Westminster Fabrics used to make sample.

CUTTING

From pink dots:

- Cut 4 (4⅞" by fabric width) strips. Subcut strips into 32 (4⅞") B squares.

From white-with-black dots:

- Cut 4 (4⅞" by fabric width) strips. Subcut strips into 32 (4⅞") A squares.

From large floral print:

- Cut 4 (8½" by fabric width) strips. Subcut strips into 16 (8½") C squares.
- Cut 5 (6" by fabric width) D/E strips.
- Cut 6 (2¼" by fabric width) binding strips.

COMPLETING THE BLOCKS

1. Draw a diagonal line from corner to corner on the wrong side of each A square.

2. Referring to Figure 1, place an A square right sides together with a B square and stitch ¼" on each side of the marked line. Cut apart on the marked line, open and press with seam toward B to complete two A-B units.

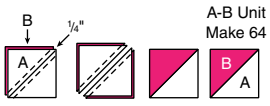


Figure 1

3. Repeat step 2 with all A and B squares to make 64 A-B units.

4. Join two A-B units to make a row as shown in Figure 2; press. Repeat to make a second row.

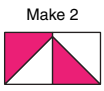


Figure 2

5. Join the two rows to complete one Pinwheel block as shown in Figure 3; press.

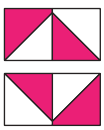
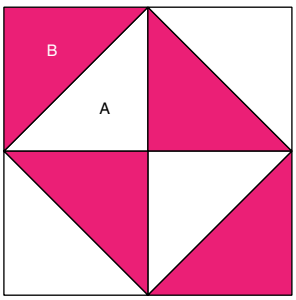


Figure 3

Here's a Tip

Stay-stitching is a single line of stitching ⅛"–¼" from the edge of a single layer of fabric or pieced unit. These stitches stabilize the edge and prevent stretching. It is especially useful when piecing bias edges.



Pinwheel
8" x 8" Finished Block
Make 16

6. Repeat steps 4 and 5 to make a total of 16 Pinwheel blocks.

COMPLETING THE QUILT

1. Arrange and join the Pinwheel blocks with the C squares to make eight rows as shown in Figure 4; press even rows to the right and odd rows to the left.

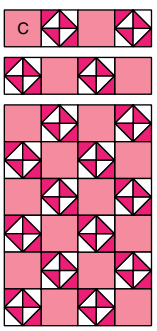
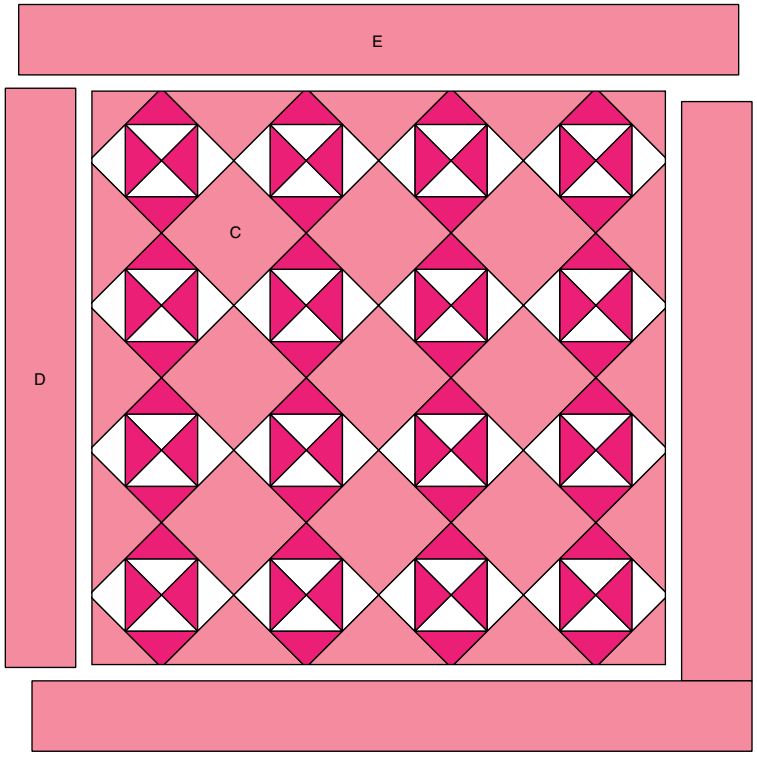


Figure 4

2. Join the rows; press.

“This pattern is a great introduction to the Straight to the Point™ technique for assembling a quilt. Quilters will enjoy this easy way of doing on-point settings with no diagonal rows and no setting triangles.” —Susan Mayer



Raspberry Sorbet
Assembly Diagram Approximately 56" x 56"

3. To put on point, draw lines on the quilt top referring to Figure 5.

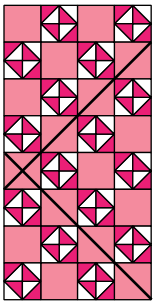


Figure 5

4. Stay-stitch ¼" on each side of the marked lines and label the sections A, B, C and D as shown in Figure 6.

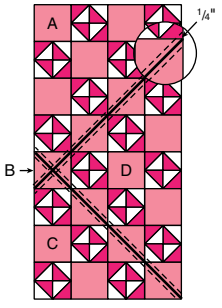


Figure 6

5. Cut apart on marked lines and reposition the sections as shown in Figure 7.

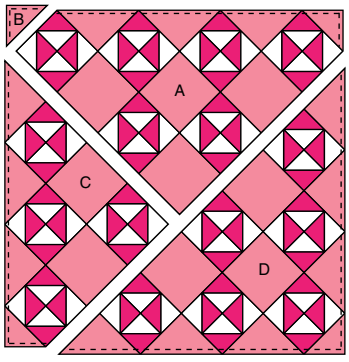
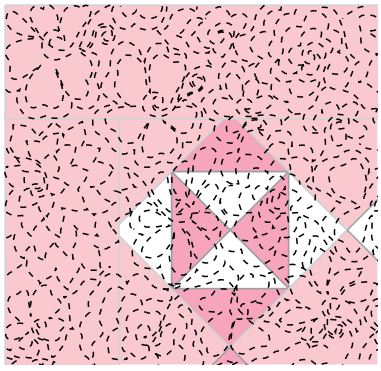


Figure 7

6. Sew the C section to the A section and add B and D to complete the quilt center; press. ***Note:*** *The points of the pieces on the cut edges will now be included in the seam allowances. Outer edges will be bias.*

7. Join the D/E strips on the short ends to make a long strip; press.
8. Measure through the center of the quilt top vertically. Subcut the D/E strip into two strips this size plus ½" for D.
9. Sew D strips to opposite sides of the quilt center.
10. Measure through the center of the quilt top horizontally, including the D strips. Subcut the remaining D/E strip into two strips this size plus ½" for E. Sew E strips to the top and bottom of the quilt center; press.
11. Create a quilt sandwich referring to Quilting Basics on page 110.
12. Quilt as desired.
13. Bind referring to Quilting Basics on page 110 to finish. **QW**



Raspberry Sorbet
Quilting Diagram

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INDIAN HATCHET QUILT
HOME COOKED MEALS
KITCHEN BANNER
BLAZING STAR SKIRT & VEST

The Indian Hatchet quilt made the cover of the June 1984 issue of *Quilt World* magazine, proving that some blocks have a timeless appeal.

Indian Hatchet

Update and make this classic quilt in a weekend—without templates!

BY CAROLYN S. VAGTS

The Review

I am always amazed at how history repeats itself in families, politics, fashion and quilt trends.

The decision to recreate patterns from the *Quilter's World* magazine archive files of 30 or so years ago, when it was named *Quilt World*, was a good one. Ferreting through the file drawers and boxes of previous issues has proven one thing to me: You can't reinvent the wheel, but you sure can improve it.

Technology has made quilting so much more accurate and time-saving. With all the new rulers, cutting tools and updated quilting techniques, it's now possible to cut and piece a quilt top in a weekend when it used to take weeks or months.

This has opened up the quilting arts to many busy men and women who otherwise would not explore quilting. This does not discount how quilts were made previously but shows us that things evolve and that change can be a good thing.

Indian Hatchet was on the cover of *Quilt World*'s June 1984 issue. It caught my attention as I went through the stack of vintage magazines I'd selected and placed on my desk. I was looking for a quilt I could easily update with today's fabrics and techniques.

Because it is a block design I've often seen used for signature quilts, I knew it would be of interest to current quilters. It's truly amazing how this simple block has changed in construction.

The Renew

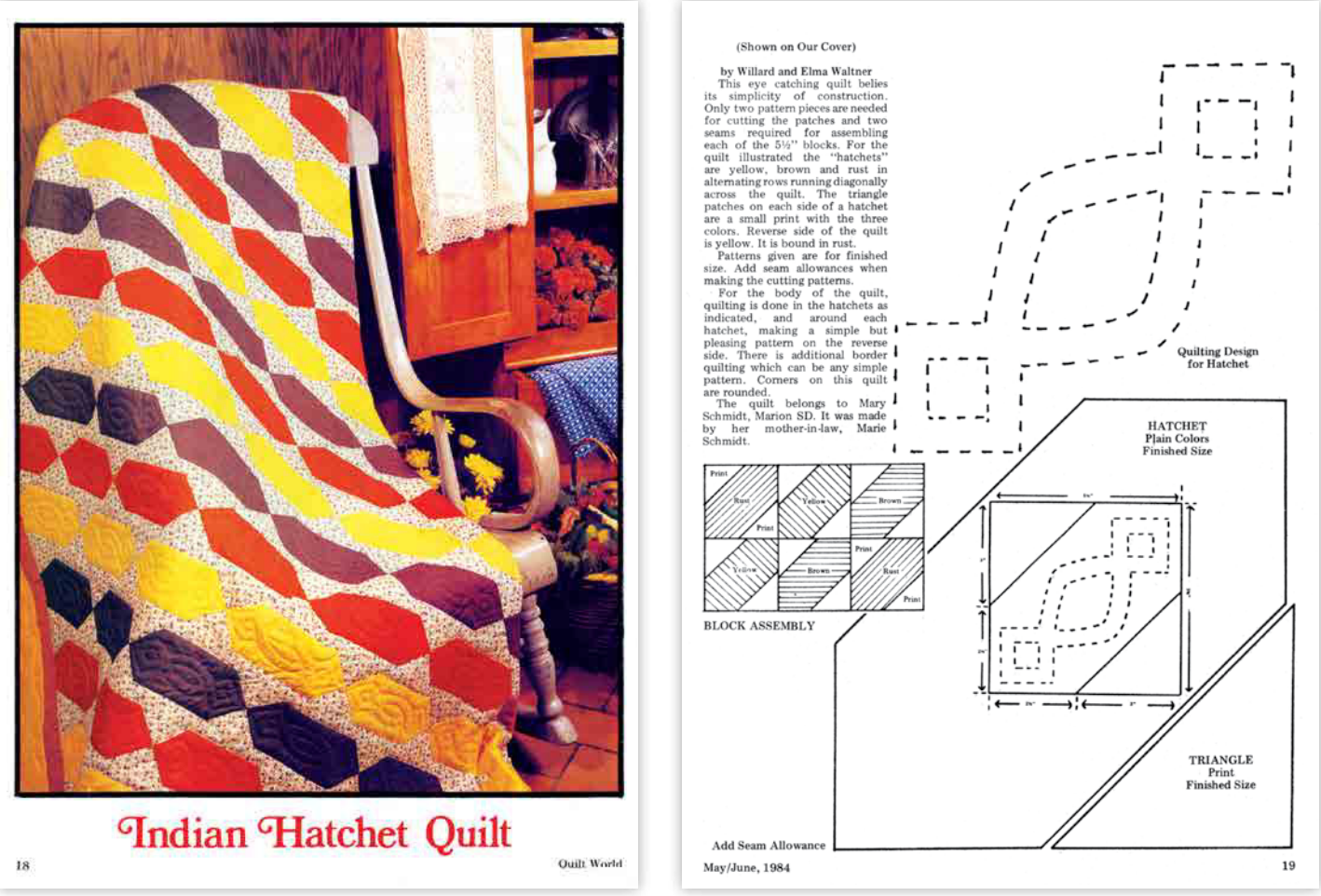
The original pattern printed in 1984 gave templates for this simple design—a design that can easily be made with the aid of a rotary cutter and mat, using squares and a sewing machine for the construction. With a few adjustments to the size of the squares used I was able to duplicate the block.

My first attempt led me to the realization that by adjusting the size of the white squares on the corners I could get the floating appearance. The white blocks have to be larger than half the size of the printed fabrics. If you don't make the white background fabric larger you will have a secondary design of stars, or if you use squares smaller than half the size of the printed fabrics you end up with free-floating small random triangles.

Once I'd figured out the best size for the squares and selected the fabrics, a beautiful collection called Radiant Gradients from Hoffman California Fabrics, it was time to start cutting strips by the fabric width to make the squares.

Making the Blocks

To duplicate the finished template size of the original Indian Hatchet quilt, I cut the printed fabrics in strips of 6½" by fabric width and the



Indian Hatchet Quilt

18 Quilt World

(Shown on Our Cover)

by Willard and Elma Waltner

This eye catching quilt belies its simplicity of construction. Only two pattern pieces are needed for cutting the patches and two seams required for assembling each of the 5½" blocks. For the quilt illustrated the "hatchets" are yellow, brown and rust in alternating rows running diagonally across the quilt. The triangle patches on each side of a hatchet are a small print with the three colors. Reverse side of the quilt is yellow. It is bound in rust.

Patterns given are for finished size. Add seam allowances when making the cutting patterns.

For the body of the quilt, quilting is done in the hatchets as indicated, and around each hatchet, making a simple but pleasing pattern on the reverse side. There is additional border quilting which can be any simple pattern. Corners on this quilt are rounded.

The quilt belongs to Mary Schmidt, Marion SD. It was made by her mother-in-law, Marie Schmidt.

Quilting Design for Hatchet

HATCHET
Plain Colors
Finished Size

BLOCK ASSEMBLY

TRIANGLE
Print
Finished Size

Add Seam Allowance

May/June, 1984 19

Just a single page of limited instruction, a block diagram and the templates appeared in the magazine for the Indian Hatchet quilt in June 1984.

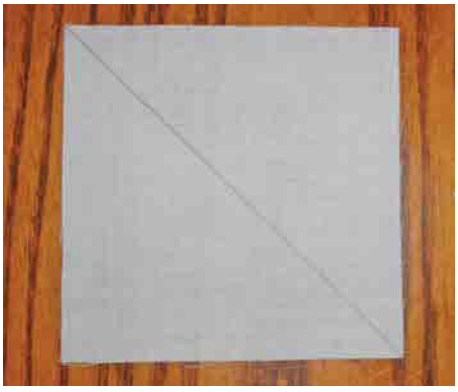


Photo A

Photo B

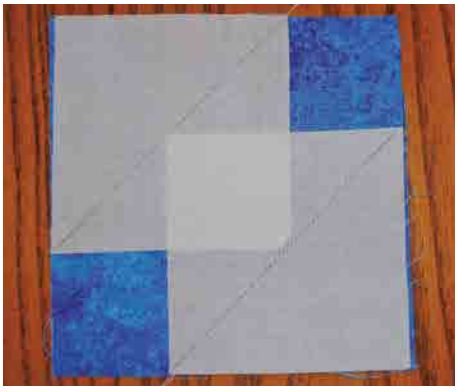


Photo C

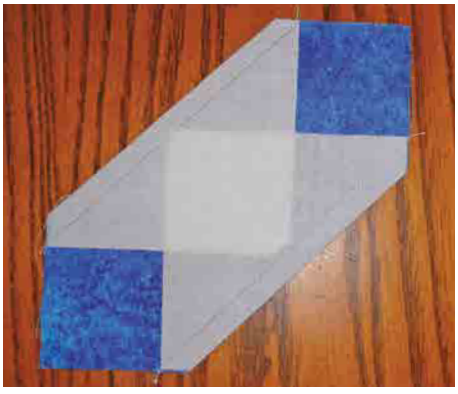


Photo D

Photo E

Photos A-E: Creating each block unit step by step. This unit can be made into any size block desired by simply changing the square sizes.

Photo F: The floor or a bed is a great place to lay out blocks to visually determine if you like the color placement.

white background into 4" by fabric width strips. I then subcut the prints into 6½" squares and the white into 4" squares.

As for how many to cut—well that is determined by how big you want the quilt. I decided to make mine 10 blocks by 12 blocks for a total of 120 blocks. This meant I would have 12 rows with 10 blocks in each row.

For each block, you will need one 6½" square and two 4" squares.

To make the piecing easy and accurate, I drew a line diagonally on the wrong side of each of the 4" squares (Photo A). Place a white square on a corner of the 6½" square and stitch on the diagonal line (Photo B). Add a second white square to the opposite corner as shown in Photo C and stitch. Trim off the extra, leaving a ¼" seam allowance, and press open referring to Photos D and E. I repeated the process until I had made my 120 blocks.

Completing the Quilt Top

The next step was to lay the blocks into rows of 10 and lay out the 12 rows. Because I'd chosen this wonderful collection of Hoffman gradated fabrics to work with, I had the opportunity to play with the color placement (Photo F).

With each strip I cut I had six different shades of each color. Since I'd used five different fabrics from the

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GO TEXAN.

Photo G

collection I decided to play with the arrangement on the floor until I liked the way the layout looked.

I started with the greens, then the teals and blues, and worked my way to purples and back to another green. It was fun playing with the colors and layout until I liked the way the colors blended.

Once all the rows were laid out, I numbered my rows, 1–12 with a sticky note in the upper left corner of the first block in each row (Photo G). This is a great way to keep them in order and it allows you to stack the entire row and take it to your machine all at once (Photo H).

Give It a Try

This was such a fun and easy block to make with today's techniques and quilting tools. I think I may explore other size options on this one. It can easily be made into any size you want by simply multiplying the number of blocks per row by the number of rows.

The quilt patterns you find today are probably designs that have been around for a long time. The differences are in the construction techniques and the fabrics used.

So, next time you see an old quilt book or magazine, pick it up and glance through it. You may be totally amazed at what you find. **QW**

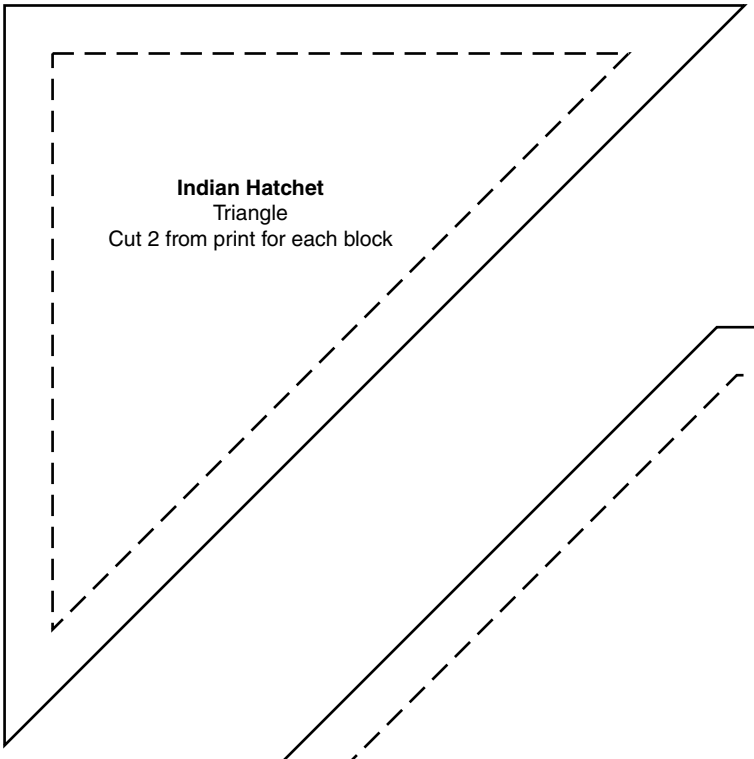
Photo H

Photos G & H: Marking each row with sticky notes and pinning so that each row's placement is not mixed up saves a lot of confusion and time.

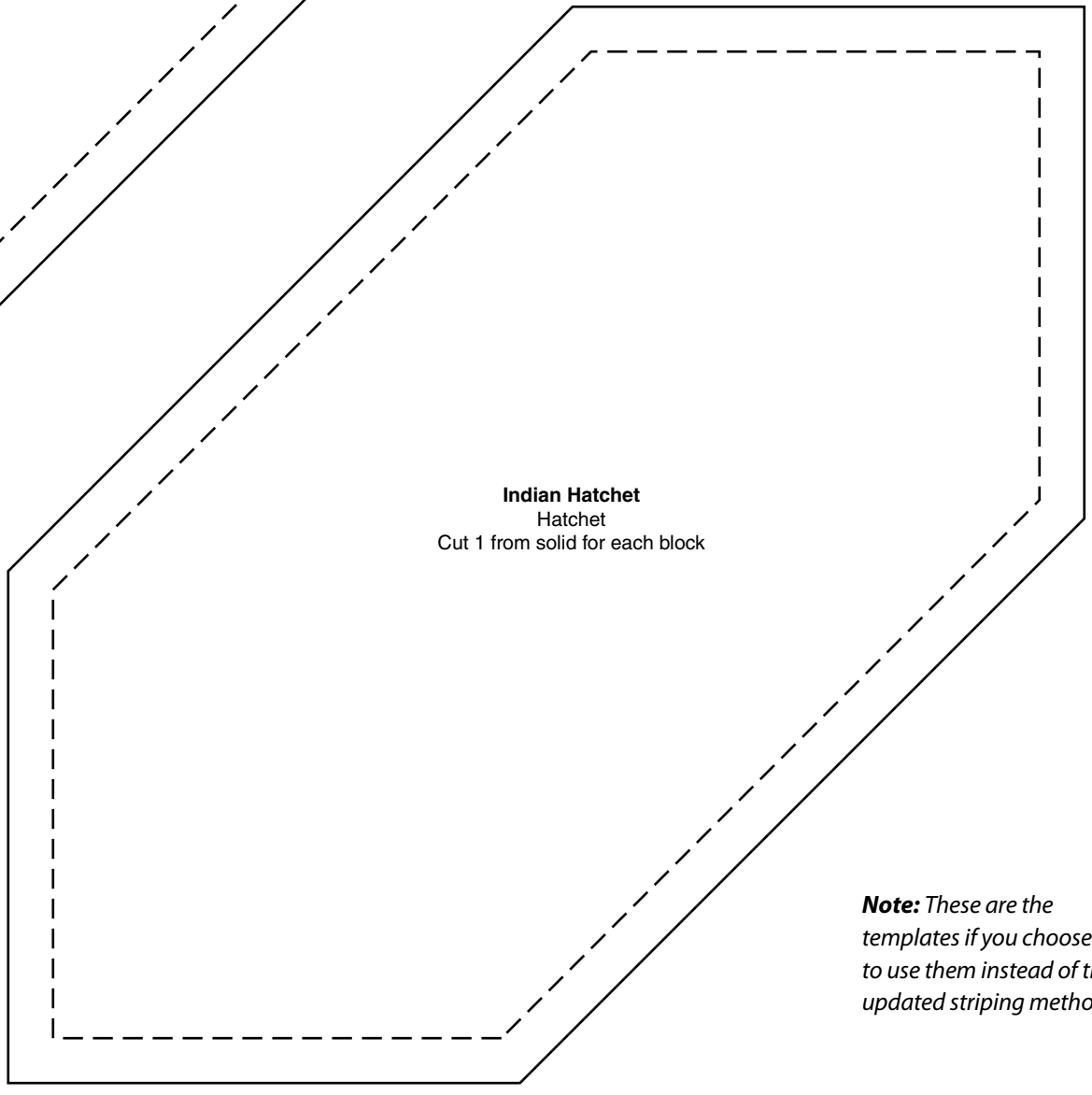
INDIAN HATCHET TEMPLATES

WEB BONUS AVAILABLE

Go to **QuiltersWorld.com** and log in using your subscriber email address or newsstand code QQ2132 to download templates for easy printing.



Indian Hatchet
Triangle
Cut 2 from print for each block



Indian Hatchet
Hatchet
Cut 1 from solid for each block

Note: *These are the templates if you choose to use them instead of the updated striping method.*

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DESIGNED & QUILTED BY SUE HARVEY & SANDY BOOBAR OF PINE TREE COUNTRY QUILTS

Pathway to My Garden

SPECIFICATIONS
Skill Level: Beginner
Quilt Size: 45½" x 55"
Block Size: 8" x 8" finished
Number of Blocks: 20

FABRIC KIT AVAILABLE

Make quick work of this lovely lap quilt with the use of a panel and simple piecing.

MATERIALS

- ¼ yard gold tonal*
- ⅜ yard pink tonal*
- ⅞ yard hummingbird squares*
- ⅞ yard hummingbird print*
- 1¼ yards green tonal*
- 1⅝ yards white solid
- Backing to size
- Batting to size*
- Thread
- Basic sewing tools and supplies

Hummingbirds fabric collection by Tracy Lizotte for Elizabeth's Studio; Katahdin Autumn cotton batting from Bosal used to make sample.

CUTTING

From gold tonal:

- Cut 2 (2⅛" by fabric width) strips. Subcut strips into 4 (2⅛" x 21") G strips.

From pink tonal:

- Cut 4 (2⅛" by fabric width) E strips.

From hummingbird squares:

- Fussy-cut 20 A squares ¼" from inside edge of motif all around, approximately 7" x 7".

From hummingbird print:

- Cut 4 (3" x 25½") M strips along the length of the fabric.
- Cut 4 (3" x 30") N strips across the remaining width of the fabric.

From green tonal:

- Cut 2 (2⅛" by fabric width) strips. Subcut strips into 4 (2⅛" x 21") F strips.
- Cut 5 (2½" by fabric width) I/J strips.
- Cut 6 (2¼" by fabric width) binding strips.

From white solid:

- Cut 2 (7" by fabric width) strips. Subcut strips into 40 (1¾" x 7") B strips and 12 (2") H squares.
- Cut 2 (9½" by fabric width) strips. Subcut strips into 40 (1¾" x 9½") C strips.
- Cut 6 (1" by fabric width) D strips. Subcut 3 strips into 6 (1" x 21") D strips.
- Cut 5 (1¼" by fabric width) K/L strips.

COMPLETING THE FRAMED GARDEN BLOCKS

1. Center and stitch a B strip to opposite sides of each A square as shown in Figure 1; press. Trim strip ends even with the squares, if necessary.

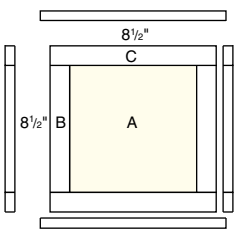
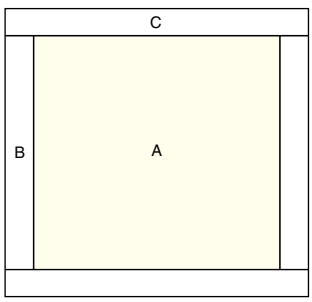


Figure 1

2. Center and stitch a C strip to the remaining sides of the A squares, again referring to Figure 1; press. Trim each framed square to 8½" x 8½" to complete 20 Framed Garden blocks.



Framed Garden
8" x 8" Finished Block
Make 20

COMPLETING THE SASHING UNITS

1. Sew four E strips lengthwise together with three full-length D strips to make a strip set; press seams toward E.

2. Subcut the E-D strip set into 11 (2" x 8½") E sashing units as shown in Figure 2.

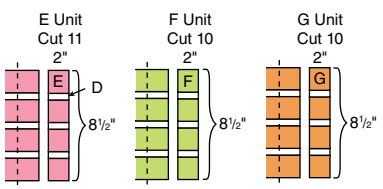


Figure 2

3. Repeat step 1 with F strips and three 21" D strips to make an F-D strip set and with G strips and three 21" D strips to make a G-D strip set.

4. Again referring to Figure 2, subcut the F-D strip set into 10 (2" x 8½") F sashing units, and the G-D strip set into 10 (2" x 8½") G sashing units.

COMPLETING THE QUILT

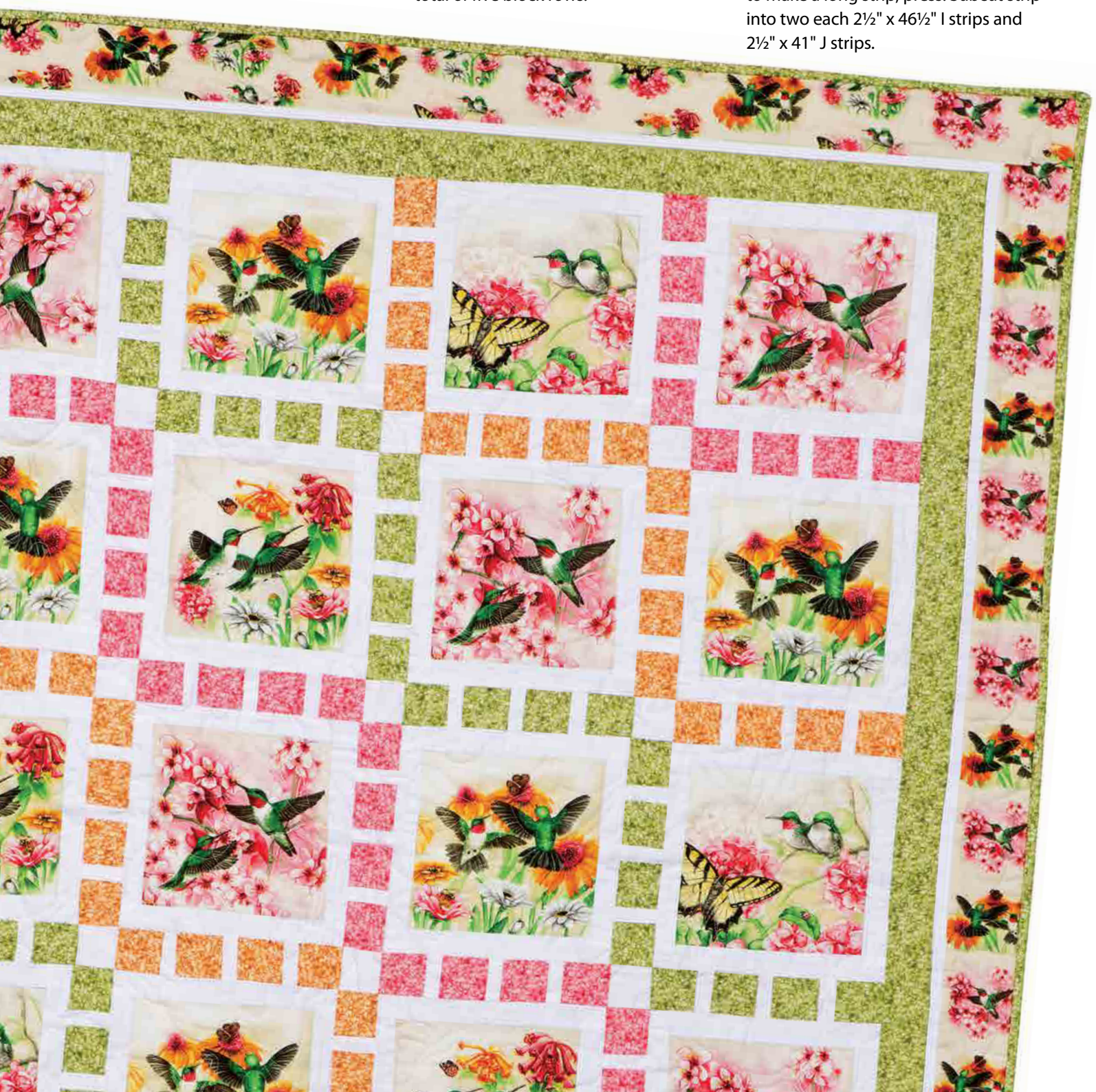
Refer to the Assembly Diagram for positioning of blocks, sashing units and borders.

1. Arrange and join four Framed Garden blocks with one each E, F and G sashing unit to make a block row; press seams toward the blocks. Repeat to make a total of five block rows.

2. Arrange and join four sashing units with three H squares to make a sashing row; press seams toward the H squares. Repeat to make a total of four sashing rows.

3. Join the block rows with the sashing rows to complete the pieced center; press.

4. Join the I/J strips on the short ends to make a long strip; press. Subcut strip into two each 2½" x 46½" I strips and 2½" x 41" J strips.



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5. Sew the I strips to opposite long sides and the J strips to the top and bottom of the pieced center; press.
6. Join the K/L strips on the short ends to make a long strip; press. Subcut strip into two each 1¼" x 50½" K strips and 1¼" x 41" L strips.
7. Press each K and L strip in half along length with wrong sides together.
8. Pin a K strip to the outer edge of each I border with raw edges aligned and the fold toward the pieced center. Repeat with the L strips on the J borders.
9. Machine-baste in place ⅛" from the outer edges referring to Figure 3; remove pins.

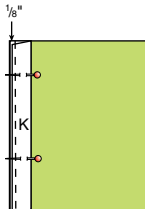
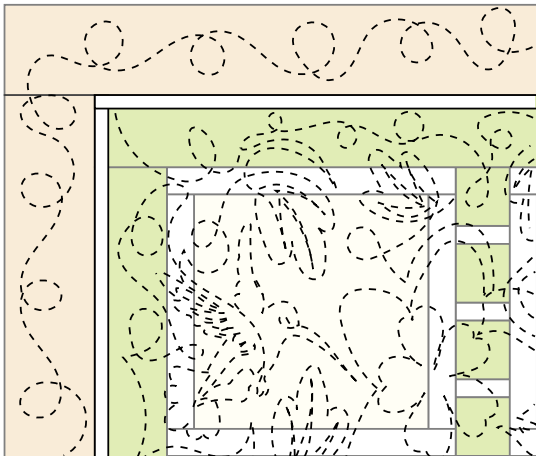


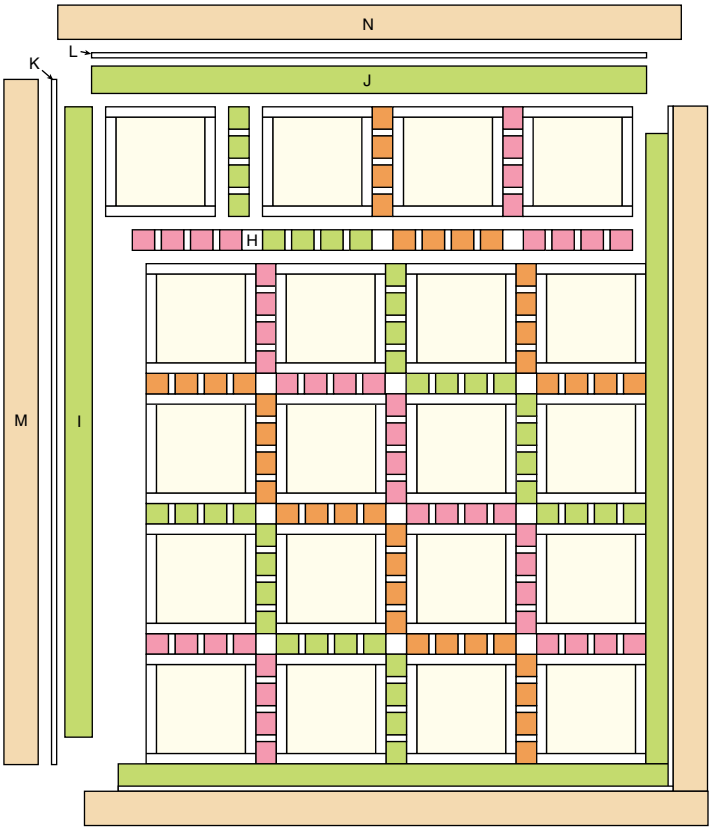
Figure 3

10. Join the M strips on the short ends to make a long strip; press. Subcut strip into two 3" x 50½" M strips. Repeat with N strips and subcut into two 3" x 46" N strips.
11. Sew the M strips to opposite long sides and the N strips to the top and bottom of the pieced center to complete the top; press.
12. Create a quilt sandwich referring to Quilting Basics on page 110.
13. Quilt as desired.
14. Bind referring to Quilting Basics on page 110 to finish. **QW**

*A **fabric kit** is available for the quilt top and binding for $61 plus shipping. Please contact Pine Tree Country Quilts, P.O. Box 343, Stillwater, ME 04489, (207) 827-3876 or www.pinetreecountryquilts.com*



Pathway to My Garden
Quilting Diagram



Pathway to My Garden
Assembly Diagram 45½" x 55"

QUILTER'S WORLD®
PRESENTS

fabric REPORT

2015 Summer Quilt Market

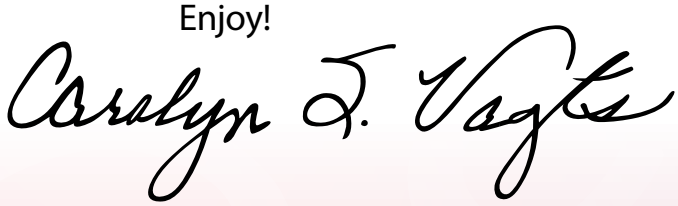
Special Advertising Section

Looking for Inspiration ...

It's time again for the Fabric Report, and I love bringing this section to our quilters. Twice a year, the textile companies attend Quilt Market to showcase all the new fabric collections for the upcoming season. There's nothing like the excitement of new collections to inspire quilting. For me, the fabric is usually the source of the idea that sparks my creative process. Again, quilt market was exceptional. The fabrics keep getting better and better.

Here in the pages to follow, you will find some of the most gorgeous collections coming your way. Be prepared to be dazzled. Just when I think it can't get better, it always does. The quilting industry is alive and well. Here is a sampling of what's to come.

Enjoy!



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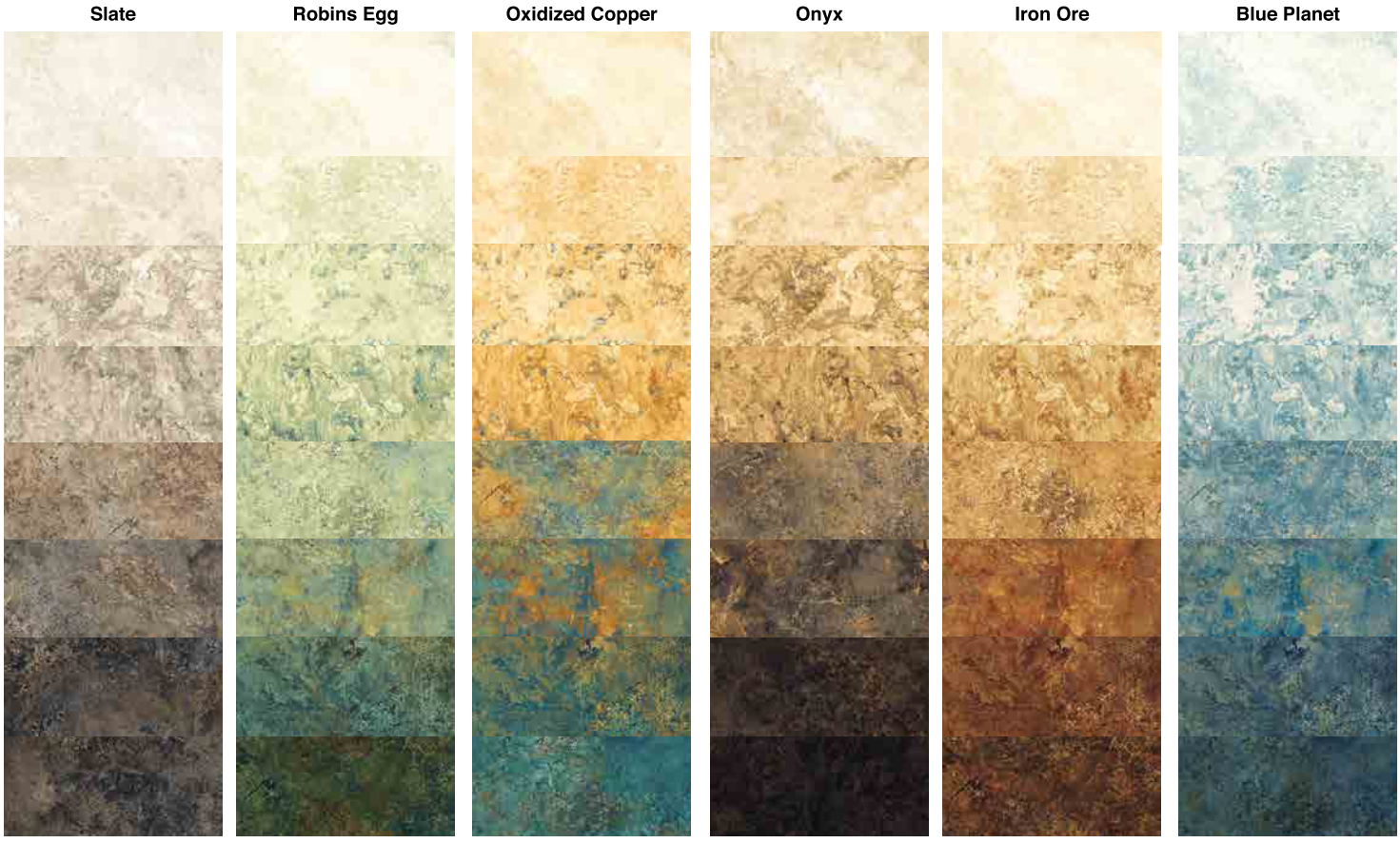

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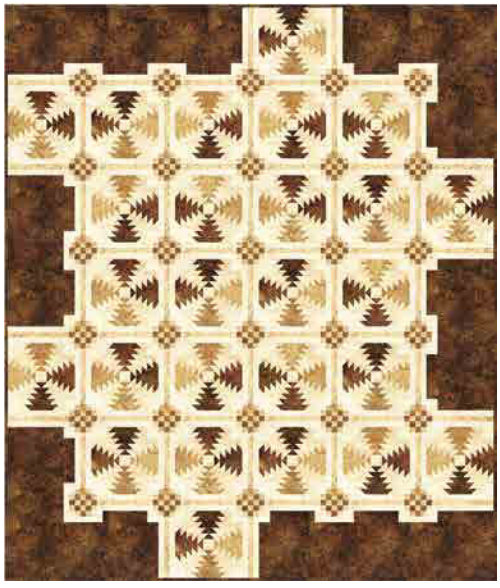
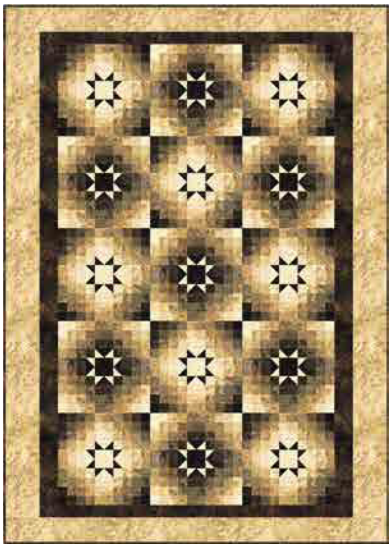


Pine Tree

87″ x 102″
Pattern includes 2 sizes and 6 Gradations color options

by Chris Hoover for Whirligig Designs
www.whirligigdesigns.com



Amelia's Dancing Stars

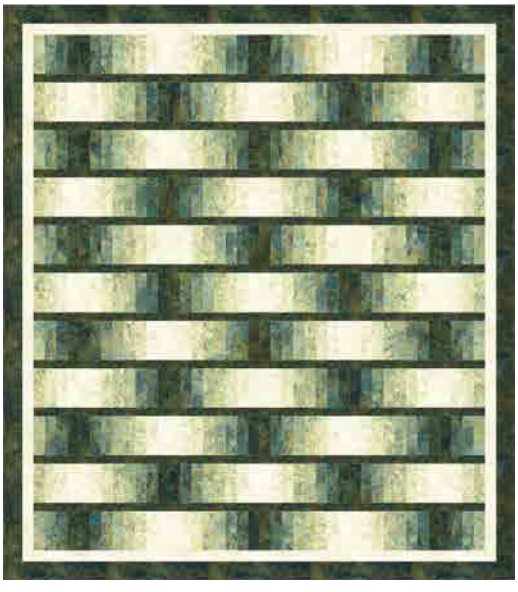
62″ x 87″
Pattern includes 3 sizes

by Elisa Wilson of Elisa's Backporch Design
www.backporchdesign.com

Broken Glass

55″ x 67 ½″
Pattern includes 6 Gradations color options

by Sue Harvey & Sandy Boobar of Pine Tree Country Quilts
www.pinetreecountryquilts.com



Dream Weaver

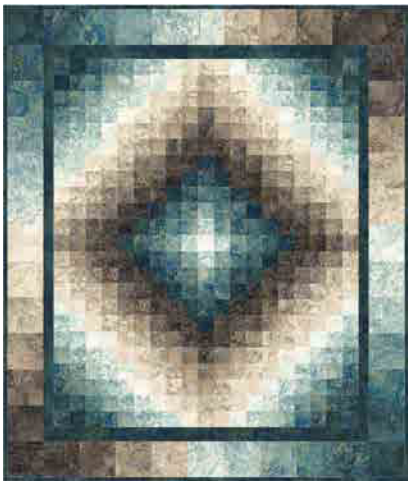
90″ x 102″
Pattern includes 2 sizes and 6 Gradations color options

by Karen Bialik for The Fabric Addict
www.fabricaddict.net

Smokey River

76″ x 97″
Pattern includes 3 Gradations color options

by Chris Hoover for Whirligig Designs
www.whirligigdesigns.com



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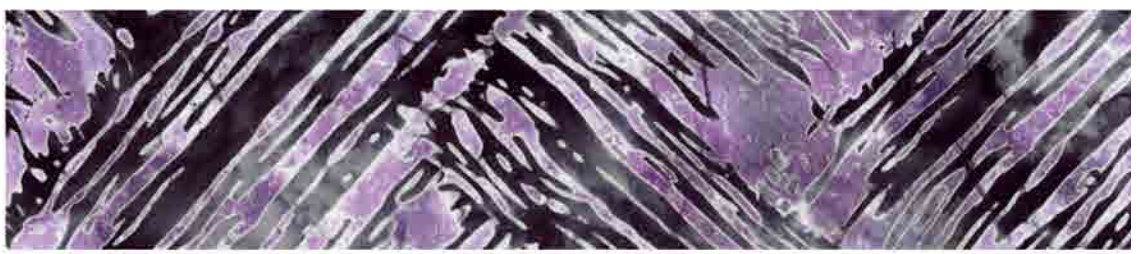

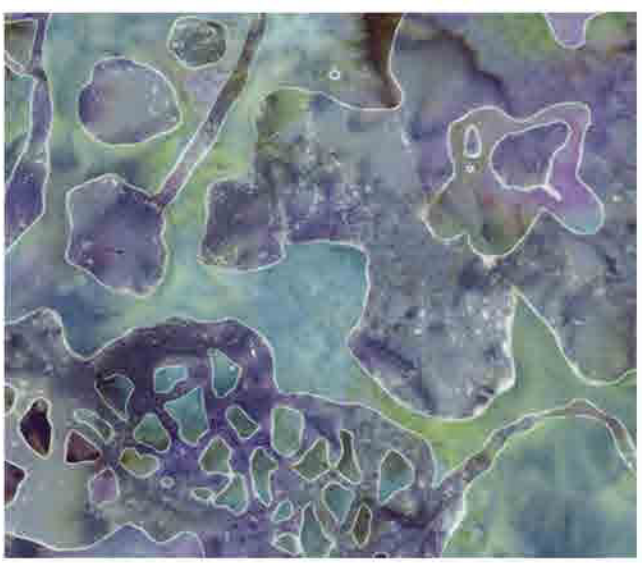

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Hoffman Halo Batiks
by Hoffman California Fabrics

We love to make batiks, and it shows! Hoffman California Fabrics introduced its lush, hand-dyed fabrics to quilters in the early 1980s, making it "quilting's original Bali batik maker." Ever the innovator, the company continues to push the artistic boundaries of batik design. Its newest creation: Hoffman Halo Batiks, featuring motifs finely outlined for an extra visual element.

"Whatever the halo color is, the quilter can use a blender fabric in that color to further bring out the halo for dramatic effect," says art director Linda Fitch, who visited the Hoffman batik house in Bali with CEO Marty Hoffman.

The outline defines the motif but also lends a texture element to the pattern designs. The motifs also appear "illuminated," thus offering a dramatic style element that quilters can leverage in their projects.

Haloing is just one step in the batik process. Hoffman Bali Batiks start with the team of textile artists at company headquarters in Mission Viejo, Calif. These artists draw and ink each batik design motif by hand.

The team of artisans in Bali receives the artwork and color guides for each fabric concept. They execute the batiking and dyeing processes.
(You can watch video of the steps at youtube.com/user/HoffmanCaliFabrics.com.)

A modern cistern-and-tank system cleans the Bali factory rinsewater of exhausted dyes and wax before the water is returned to the environment. It's very likely that Hoffman California Fabrics is the only major producer of batiks for quilting with such a system in place. (A separate video showing the steps in rinsewater treatment can be seen on our YouTube channel.)

Because human hands make the batik and hand-dyed fabrics, no two yards are exactly alike. The cloth is an authentic work of handmade art! Visit hoffmanfabrics.com for close-up views of all of our collections of batik and hand-dyed fabrics.

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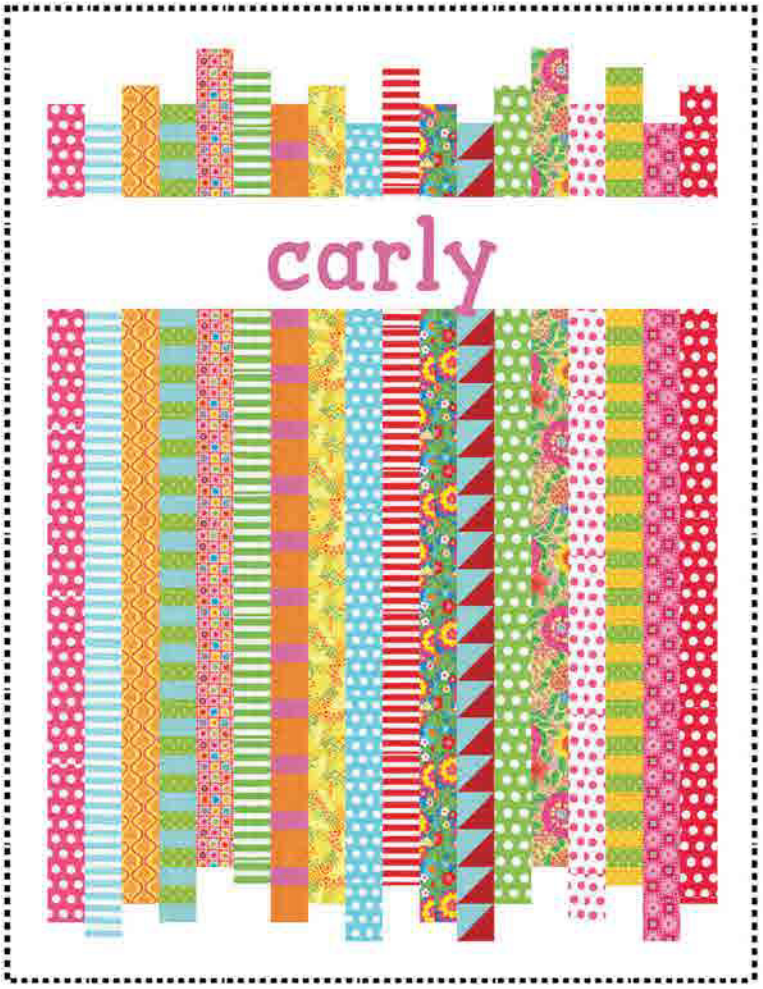

Park Place quilt by Shayla Wolf, Sassafras Lane Designs

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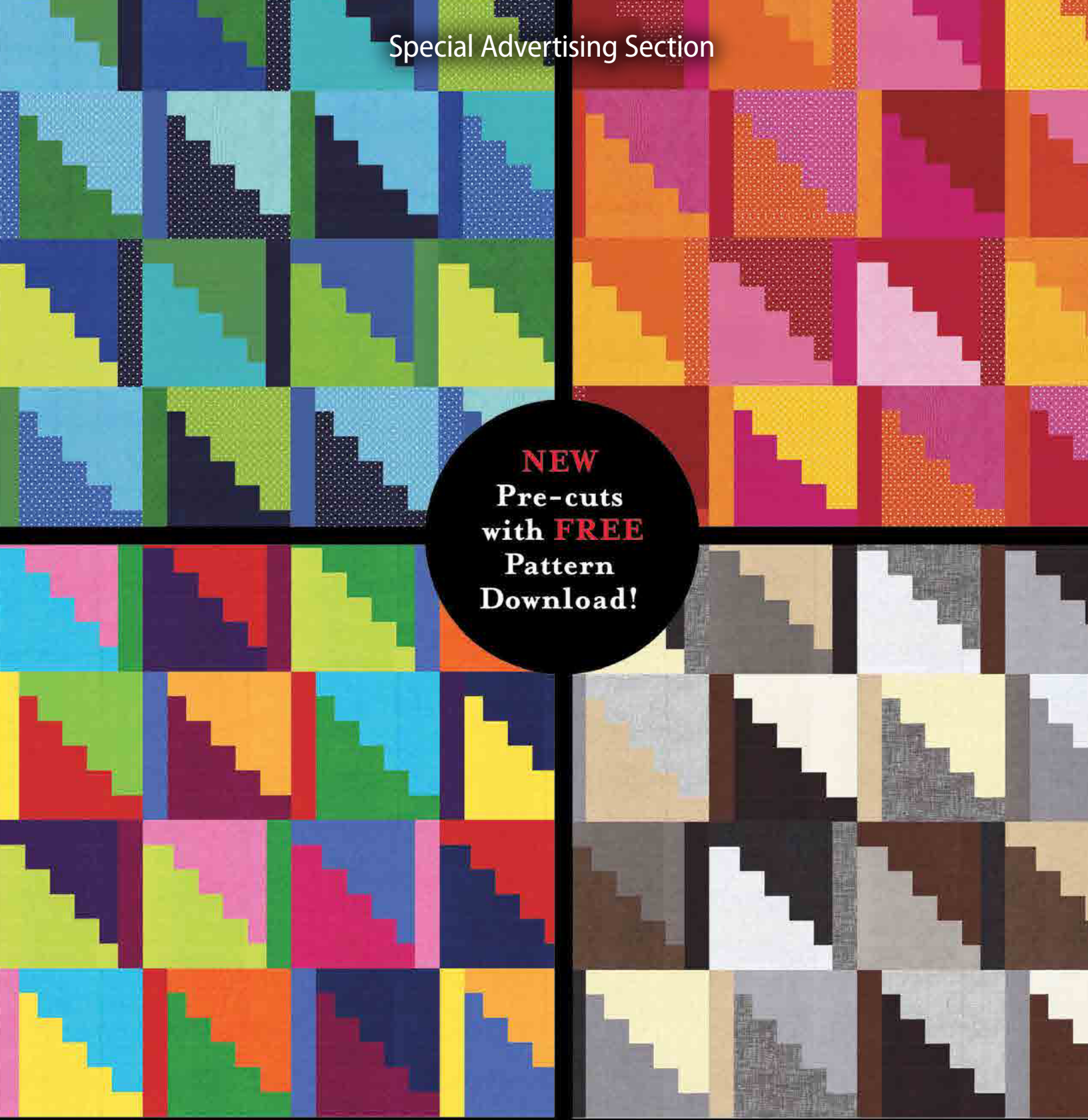

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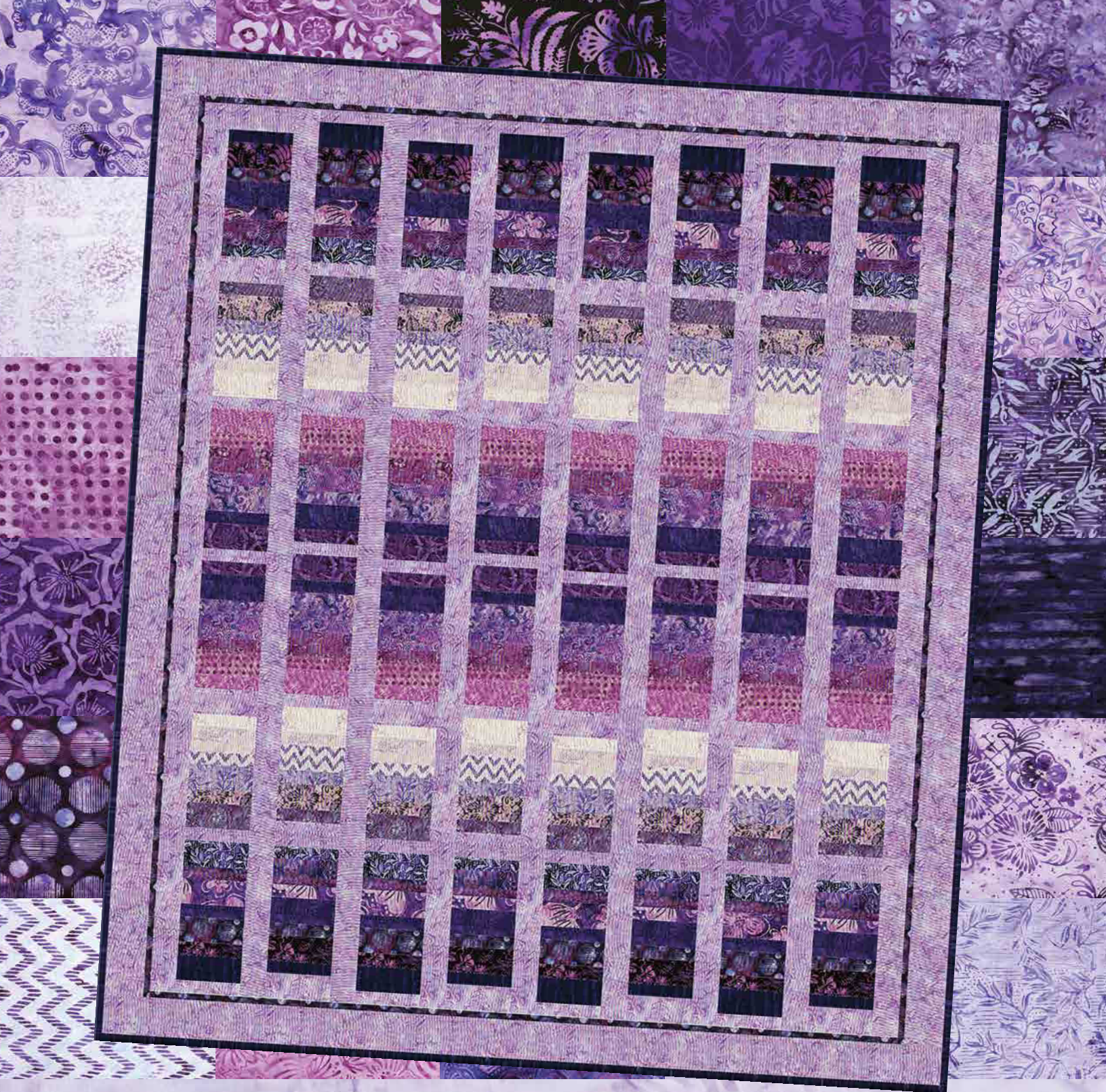

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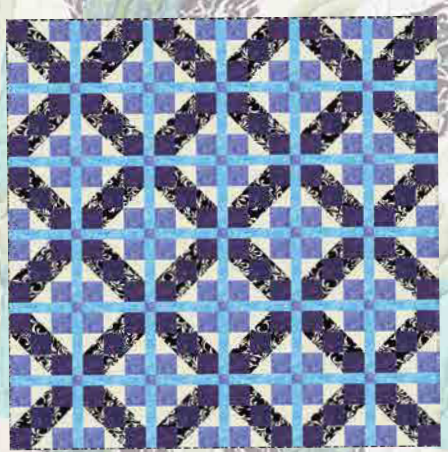
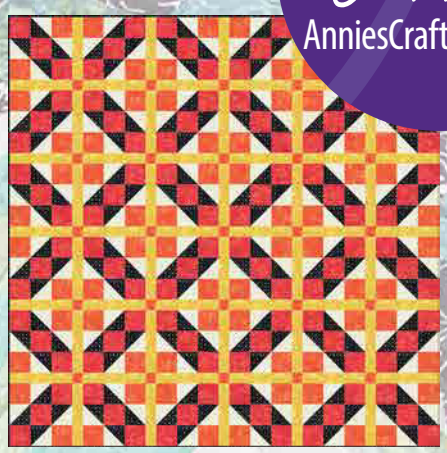
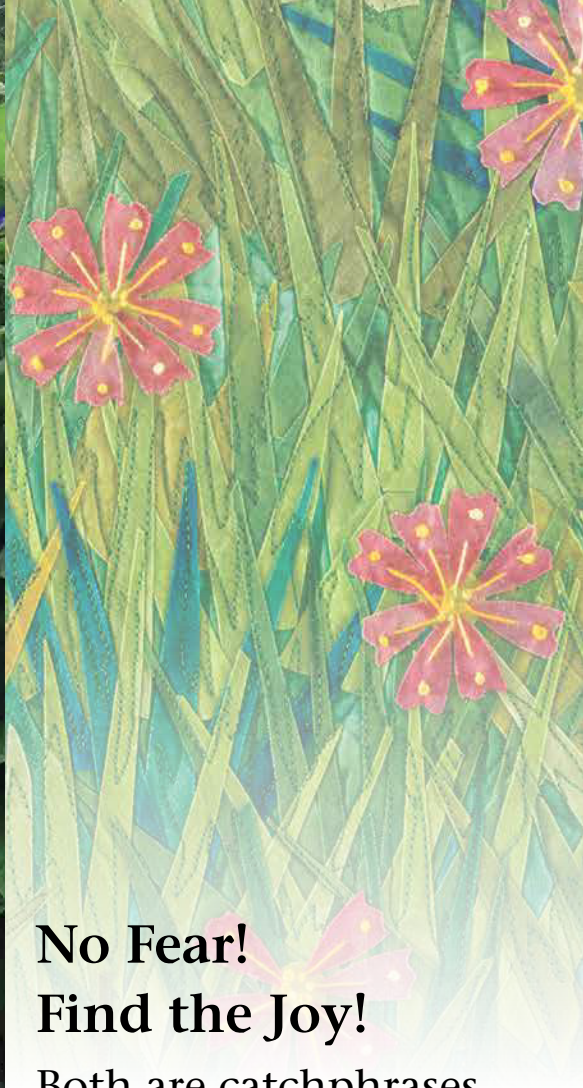




Square Upon Square - 3 Colorways - 62 x 62”



No Fear! Find the Joy! Both are catchphrases that depict contemporary fabric artist Laura Wasilowski's art journey.

Fearless Fusing With Laura Wasilowski

BY DAWN GOLDSMITH

Optimism fuels Laura's creative endeavors and her life. "Since childhood I've had a vivid imagination and tend to see the sunnier side of life," Laura says. She adds that this optimism frees her from fear when making artwork. "It allows me to create joyful designs that have a quirky or whimsical twist to them."

Creating on the Fly

Stories of her family, friends and familiar places inspire her improvisational designs, resulting in memories told in fabric. But nothing in her small quilts is preplanned. "Improvising is very free and organic," she says from her home studio in Elgin, Ill. "The design grows without a plan and each design element relies upon the previous element."

This approach frees her to create in the moment without sketches or preconceived ideas. With tools at the ready—an iron, sharp small scissors, rotary cutter and mat, and a nonstick pressing sheet—she begins by choosing a palette of colors. Laura dips into her cache of hand-dyed cotton, silk and batik fabrics.

Dyeing fabrics began as part of her costume design major in college and grew into a business in the 1980s. "I hand-dyed, stamped, silk-screened and painted fabrics that I converted into clothing to sell in boutiques," she said. She continues producing vibrant dyed fabrics as the proud owner of Artfabrik.

After choosing, she turns to fusing each fabric with fusible web. She saves snippets and odd shapes from previous projects for use in her current endeavor. These she sorts by color and size. The snippets may resemble something that helps her establish a theme for the project. "My current favorites are houses, birds, flowers, landscapes and objects," she says. "Having lived on a farm, I have an affinity for the

Nut House (2014), 17" x 17", fused fabrics. Since 2000 Laura Wasilowski has enjoyed working on smaller pieces, opening opportunities to improvise and construct the work without using a pattern or sketch.

Libby's Leaves (2014), 30" x 30", began as a sketch. Laura considers a large quilt to be anything over 24" square. This auction quilt was made to raise money for fellow quilt artist Libby Lehman's medical expenses.

land, and vibrant vegetation always inspires me."

Now the improvising begins. Constructed on a nonstick pressing sheet or a release paper from the fusing fabric, she picks shapes or cuts shapes to fit the theme. She prefers working on small pieces, usually finished size of 18" x 18". If working on a house, she chooses shapes from her stash, or free-cuts shapes for doors, windows and the roof, and fuses pieces into place. Then she places the house in its environment, creating a forest or hill or river, whatever her heart desires in that moment. She adds details, such as flowers, trees or fences, adding each element until the quilt design is balanced and feels complete. Quirky and whimsical for sure, but also carefully constructed with thought to color, balance, shading and well-thought-out choices based on a lifetime of learning her art.

"I make decisions as I create," Laura says, "Every color I choose and every shape I cut relates to the previous fabric." She grows her quilts organically. "It is truly making art in the moment."

Young Forest 5 (2012), 32" x 78", one in a series depicting the Midwestern landscape. Made for the Studio Art Quilt Associates Seasonal Palette exhibit. Composed of multiple fused collages built in sections on release paper; no pattern used. Laura added, "Usually I make art in silence. But with Young Forest, I had to be conscious of what I was doing and able to express my methods to others."

Textiles As Life

As a child growing up in Colorado, she learned sewing through the 4-H program. She used those skills as a costume design major in college. When her neighbor, Janet Dye, brought Laura into the world of quiltmaking, the two took a local guild class with Caryl Breyer Fallert Gentry. "After seeing Caryl's beautiful work, I made the link between using my own hand-dyed fabrics to create this new medium called 'art quilts.'"

Laura's lifelong journey with textiles made quiltmaking a natural destination. "It is a way for me to express myself. It's an art form that seems very natural to me. I get to work with fabric, which is something that I understand very well," she says. In addition, textiles are tactile, have color, and texture. "It is all those things that other mediums don't have."

Laura learned about fusing from Melody Johnson and immediately adopted it as her construction method of choice. Fusing adheres a web of dried glue to the back of fabrics and is activated by the heat of an iron. "I quickly realized that fusing is the most direct route from a design idea in my head to the realization of that idea in fabric."

This technique freed Laura to create any image instantly: "To be joyful, organic and more inventive," she says.

Her careful snipping, layering and color choices can be seen in this detail photo of Young Forest 5.

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War of the Roses (1997), woodcut method of construction. A story quilt and self-portrait (Laura's feet are featured).

Inspiration Everywhere

Laura's husband, Steve, their children and now grandchildren provide inspiration and are the source for many stories. One of her early art quilts has roots in a rosebush. As she tells it, War of the Roses was made in 1997, as a story quilt. "It tells the story of a rosebush in our backyard that never bloomed, so I went out and chopped it up trying to destroy it. (It now blooms every year!) I like to show this quilt and tell the story of the rosebush during my lectures at quilt guilds." She adds, "If I make a quilt

War of the Roses close-up shows texture and detail of quilting.

without a story behind it, I'll make one up to go along with it."

She refers to War of the Roses as a self-portrait because she includes a glimpse of her feet stomping on the rosebush. The construction of this earlier creation uses what she calls a "woodcut" method. Laura explains, "All the fabric shapes are fused onto a large piece of black fabric. A sliver of black fabric shows around each shape leaving an outline like a cartoon or woodcut." ***Note:*** *See page 38 for Laura's Poultry in Motion pattern using this method.*

Never a Dull Moment

Laura refers to herself as the Dean of Corrections for the Chicago School of Fusing, one of the many caps she wears. When not filming tutorials or episodes for Craftsy or other online or television programs, such as *The Quilting Arts Television Show* or *The Quilt Show*, she's writing books, lecturing, teaching or joyfully creating. Her book *Fanciful Stitches, Colorful Quilts*, published in 2011, adds embroidery and embellishments to her themed quilts. Her two other books, also published by C&T Publishing, are *Fuse-and-Tell Journal Quilts* and *Fusing Fun! Fast Fearless Art Quilts*.

Although most of her quilts are small, she is currently offering an online class for Craftsy called *Sketch It, Fuse It, Quilt It*. "I show my process for creating a large quilt from small little sketches made of fused collages and free-motion machine stitching."

Her quilts can be seen in several museums and galleries, and she maintains a Web page and blog at http://artfabrik.com.

Laura sums up her creative choices: "I'm attracted to the everyday items in our lives; the objects and places we take for granted, yet cherish." She lists things like home, garden and a blue chair that is the subject of several of her favorite quilts. "Depicting those items in fabric only adds to their warmth and cheer and gives us comfort." **QW**

1996 Visions Exhibit, Museum of San Diego History in San Diego, Calif. (1995), made with hand-dyed and hand-painted fabrics. Part of retrospective exhibits of her work, marking the beginning of the blue chair series. Other quilts in the series: Blue Chip Chair, Blue Electric Chair, Nude Blue Chair Reclining and Blue Beach Chair.

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Laura's Bias Fusing Tips

A generous fabric artist and teacher, Laura Wasilowski enjoys the opportunity to share what she's learned along her creative exploration of fabric. Here she explains the bias fusing technique that she used in creating her art quilt Nice Neighborhood #3.

Bias fusing begins with fused fabric strips cut on the bias. (The bias is the 45-degree angle to the grain of the fabric.) The neat thing about a bias-cut fabric is that it doesn't fray, a real bonus for us raw-edge fusers. And a bias-cut fabric also bends.

To make a bias fused collage for the fields in a landscape, you'll need silicone release paper and a set of bias-cut, fused fabric strips measuring about ½" wide.

1. Fuse-tack the end of one strip onto the release paper.

2. Hold the other end of that strip and curve it as you iron it into place onto the paper.

3. Overlap the next strip of fabric onto the long edge of that first strip by about ⅛" to ¼".

4. Follow the curve of the first strip as you fuse-tack the second one into place.

Fuse-tack and iron strips into place.

5. Continue to add strips until you build a field for your landscape quilt.

6. After the collage cools, peel it off the release paper.

7. Add it to more collages to create a rolling landscape.

Note the placement of lights and darks, and cool and warm colors, and how the curves form hills and undulation in the landscape.

Nice Neighborhood 3

Calico Connections

Quilt blocks take an eighty year journey to come full circle.

BY TRISHA FAYE

Recipe for Preserving Memories

Take muslin squares.
Add calico scraps.
Embellish with stitchery.
Sprinkle liberally with love.
Let set for years to age.

The women and young girls of Athelstan, Iowa, followed this recipe in 1934.

The stitches on the muslin squares connected the women of this small farming community straddling the Missouri/Iowa border. Calico fabrics created Sunbonnet Sue and Overall Bill blocks. The women appliquéd quilt blocks and shared them with one another, making quilts to keep their families warm.

Quilter's World featured the A Christmas Gift Legacy story of these vintage quilt blocks in the winter 2013 issue. The following is the story of the quilt blocks' homecoming.

The "Fearsome Four" lunching at Dessert First before heading to Athelstan. (left to right) Leona Stephenson, Pat Nance, Rosalyn Cummings and Bonnie Polston.

The Homecoming Party

The journey of these blocks is long—from Iowa to a yard-sale find in California. They resided in Texas before their origins were discovered and contact was made with the Taylor County Historical Museum in Bedford, Iowa. After four years of emails, the blocks finally made their way home to Iowa.

The Quilt Tea, a reception to introduce the blocks to relatives of the original makers and the local area, was held in Bedford, a small town with a large heart. The celebration was overwhelming with 74 attending. At least 20 of the attendees were direct descendants of the Athelstan women who made the blocks. The community and the descendants of those women were delighted to see the blocks return to Iowa.

Farmer's Dotter, a quilter's retreat at the edge of Bedford, was the perfect place for those who came from a distance to stay. Brenda Weed, a gracious hostess, shared "quilt talk" and her own lovely feed sacks. "I loved seeing all the old blocks and hearing the history. This made me want to make a signature quilt!" she said.

The day before the Quilt Tea, Rosalyn Cummings gave a tour of Bedford and its brick streets lined with historic buildings. One of those buildings was the 1893 courthouse, which is still in use (except for four interior fireplaces, closed off to prevent cold drafts and bats). All three stories

retain authentic and original fixtures, including old spittoons lining a ledge.

Local women Leona Stephenson and Bonnie Polston joined me and Rosalyn (who came from a distance) for Athelstan's tour. Stories from the local ladies filled the car. Bonnie said she enjoyed the afternoon reminiscing about the people and places that were a part of her childhood.

On the day of the Quilt Tea the quilt blocks joined several other signature quilts displayed in the museum. Vignettes around the museum proclaimed the area's history. Sandi Salen said it was a thrill to have the quilt blocks back in Taylor County after 80 years.

Ellen Lemke, a museum volunteer—still going strong at 99 years young—began the festivities with a poem about quilt blocks in nature. She confided that she isn't a quilter. She doesn't see the sense of taking perfectly good fabric, cutting it up into small pieces, and then sewing it all back together. But after her passionate and enthusiastic reading, the audience was enamored and forgave her for not being a quilter.

Squares for Betty and her brother John Balch. The photo shows Betty and her mother, Grace (Hayes) Balch.

Many attendees shared photographs. Bonnie Polston, joined by daughter Teresa Carmichael, had photographs of early Athelstan, including the train depot and the Athelstan Holiness Church.

Pat Hass and Susie Fitzgerald brought a picture of their mother, Betty Houchin and grandmother, Grace (Hayes) Balch. Betty was an 11-year-old girl when she stitched her and her brother John's blocks.

Guests at the Taylor County Historical Museum in Bedford, Iowa, listen to the story of how this set of 30 quilt blocks made their way from Iowa to California to Texas and finally back home to Iowa.

Sharing Stories

Attendees shared stories of their loved ones. Rosalyn's was the overall favorite story. She told how she thought Great-Aunt Georgia and Uncle Melvin were so rich. She remembered visiting them as a young girl and being impressed because their outhouse was wallpapered!

Helen Janson and her daughter Jeanne Janson solved the mystery about whether a quilt club was involved. Their research found five newspaper snippets from 1934. The *Bedford Times-Press* reported that the "Stitch and Chatter Club" was formed Sept. 6, 1934. Two officers of the club have quilt blocks in this set: Katie Kemery (secretary) and Katie Fidler (treasurer).

A new member, at that time, Ruby Jenkins, owned a market in Athelstan. Kathy Irvin wrote: "The Quilt Tea brought back many memories of people I knew. … I remember Ruby and Calvin's store. It was also a gas station. It was the first place I tasted Dr. Pepper (a free sample from the pop delivery man.)" Kathy's roots extend back to Athelstan's first postmistress, Carrie Y. Irvin (1893).

After knowing her mother's quilt block still existed for four years, Leona, there with her niece, Sharon Byrns, finally saw it in person. Leona said, "I was so excited to see my quilt block after 80 years. Mom did a great job, with a few extra things added to the block. It was the prettiest one of all!"

Eva Marie Byrns stitched this quilt block with her daughter's name and age in 1934. Eighty years later, when Leona Mae (Byrns) Stephenson saw the block for the first time; she said it was the prettiest one of all.

Connie Drake, Pat Nance and Mary Weaver hold squares for Thelma Weaver and Bernice Scott.

Zonette (Zoe) Beamer with quilt blocks for her sister-in-law Beverly Ruth Barnett, Dorothy Barnett and Deliliah Rusco (Deliliah is related to Jack Rusco, one of Zoe's dancing partners.)

Karen Kemery brought the Kemery family book to share. Her husband was related to Katie and Norma Jean Kemery, represented on two quilt blocks.

Another attendee, Cindy Wall, granddaughter of Ruby and Calvin Jenkins, brought a collection of blocks. Hers were similar in appearance to those that had been brought home to Iowa. A few names matched some from this set.

Connie Drake and Mary Weaver were related to two of the block makers—Thelma Weaver and Bernice Scott. Connie wrote, "I sat in awe admiring the quilt blocks and listening to the history. Two of the blocks presented were my aunts'. I know my family will be forever grateful to see them back home after 80 years!" Connie has already returned to the museum to show off the quilt blocks to cousins from Texas.

Alice Johnson and granddaughter Cindy Maxson came to see Alice's mother's block (Leona Booher, 12 years

Guests at the museum, filling up the main room, with lots of stories of their own to share.

old at the time) and their aunt's block (Darlene Booher, age 10 at the time).

Some traveled far to see the display. Michelle Toler came 141 miles from Topeka, Kan. Cathy and Melvin Weese came almost 120 miles, from Comanche, Iowa, to see the squares Melvin's mother, Zelma Weese, created for Melvin's brother Dean. Deanna Sweeney, Dean's daughter, joined them.

Nancy Erb came 116 miles from Omaha. Evelyn (Carroll) Mann was closer, traveling 100 miles from Council Bluff, Iowa. Anna Reed and Karen (Carroll) Linke came to see blocks from five of their relatives.

Evelyn wrote, "It was intriguing and amazing to learn of such treasures after all these years. We like to imagine what our mother, aunts and great-grandmother were discussing as they stitched and socialized together. They probably talked about family, shared recipes, gossiped, laughed, stitched and offered advice to each other about everyday life. Their intricate hand-stitch work was also very impressive."

Rosalyn, joined by granddaughter Sabrina Cummings and sister Rena Searl said, "It was such an indescribable feeling to hold a fabric that my mother worked on 80 years ago. To see and touch the little imperfect stitches that my mother, Evelyn Bownes, placed in her 'very own' quilt block at the age of 9, and to share the experiences of the day with my 6-year-old granddaughter, Sabrina, was the icing on the cake. She was so proud to hold the quilt block made by her great-great-great-grandmother, Mrs. E.J. (Eliza Jane) Bownes. And to think that these quilt squares traveled thousands of miles only to find their way back to Taylor County, Iowa. To have the quilt squares back in their home county is almost unbelievable."

When we stitch a quilt for a loved one, are we also giving them a piece of ourselves and our heart, a memory for them to carry with them the rest of their lives, just as these Athelstan women made with their "calico connections"? **QW**

Sabrina Cummings, the youngest guest in attendance, holds the block made for Mrs. E.J. (Eliza Jane) Bownes, Sabrina's great-great-great-grandmother.

DESIGNED & QUILTED BY JULIE WEAVER

Seaside Table Runner

SPECIFICATIONS
Skill Level: Beginner
Runner Size: 54" x 18"

PRECUT PERFECT

Pick three fabrics and set the mood for a fun summer table. This project can be completed in a day if you're determined.

MATERIALS

- ⅜ yard tan batik*
- ⅞ yard green batik*
- 1¼ yards blue batik*
- Backing to size
- Batting to size*
- Thread
- Basic sewing tools and supplies

Calypso Batiks from Moda; Warm & Natural cotton batting from The Warm Company used to make sample.

CUTTING

From tan batik:

- Cut 2 (2½" by fabric width) strips. Subcut strips into 26 (2½") C squares.
- Cut 1 (4½" by fabric width) strip. Subcut strip into 12 (2½" x 4½") D rectangles.

From green batik:

- Cut 4 (2½" by fabric width) B strips.
- Cut 4 (1½" by fabric width) E strips.
- Cut 2 (2½" by fabric width) H strips.

From blue batik:

- Cut 2 (2½" by fabric width) A strips.
- Cut 2 (2½" by fabric width) F strips.
- Cut 4 (1½" by fabric width) G strips.
- Cut 4 (2¼" by fabric width) binding strips.

COMPLETING THE RUNNER

Refer to the Assembly Diagram for positioning of pieced units and borders.

1. Sew an A strip between two B strips with right sides together along length to make a B-A-B strip set; press. Repeat to make a second B-A-B strip set.

2. Subcut the B-A-B strip sets into 25 (2½" x 6½") B-A-B segments as shown in Figure 1.

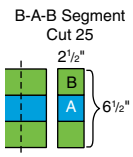


Figure 1

3. Sew a C square to each end of 13 B-A-B segments to make 13 C units as shown in Figure 2.

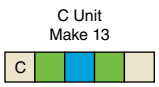


Figure 2

4. Sew a D rectangle to one end of the remaining 12 B-A-B segments to make 12 D units as shown in Figure 3.

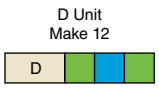


Figure 3

Here's a Tip

Re-press seams in the D units opposite those of the C units before joining to make matching the seams a snap!

5. Join one each C and D unit to make a C-D unit as shown in Figure 4; press. Repeat to make a total of six C-D units. Repeat to make six reversed C-D units, again referring to Figure 4.

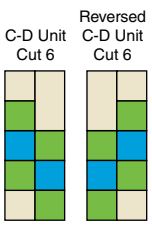


Figure 4

6. Arrange and join the C-D and reversed C-D units and add the remaining C unit to the right end to complete the runner center; press.

7. Join the E strips on the short ends to make a long strip; press. Repeat with the F strips, G strips and H strips.

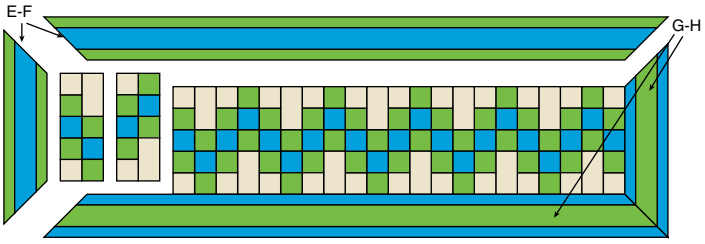
8. Cut the E strip and G strip in half to make two long E strips and two long G strips.

“The beach coolness of the batik fabrics was the inspiration for this runner. I wanted to create a runner that would express the serenity and calmness of being by the sea. One can almost hear the waves lapping against the shore!” —Julie Weaver

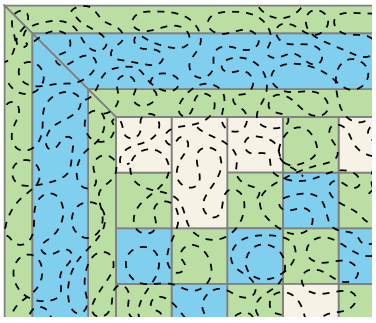
9. Sew an E strip to opposite long sides of the F strip to make an E-F strip set; press. Subcut the strip set into one each 4½" x 61" and 4½" x 21" E-F strip. Repeat with the G and H strips.

10. Center and sew the long E-F and G-H strips to opposite long sides and the short E-F and G-H strips to opposite short ends of the runner center, mitering corners to complete the runner top referring to Mitered Corner Borders.

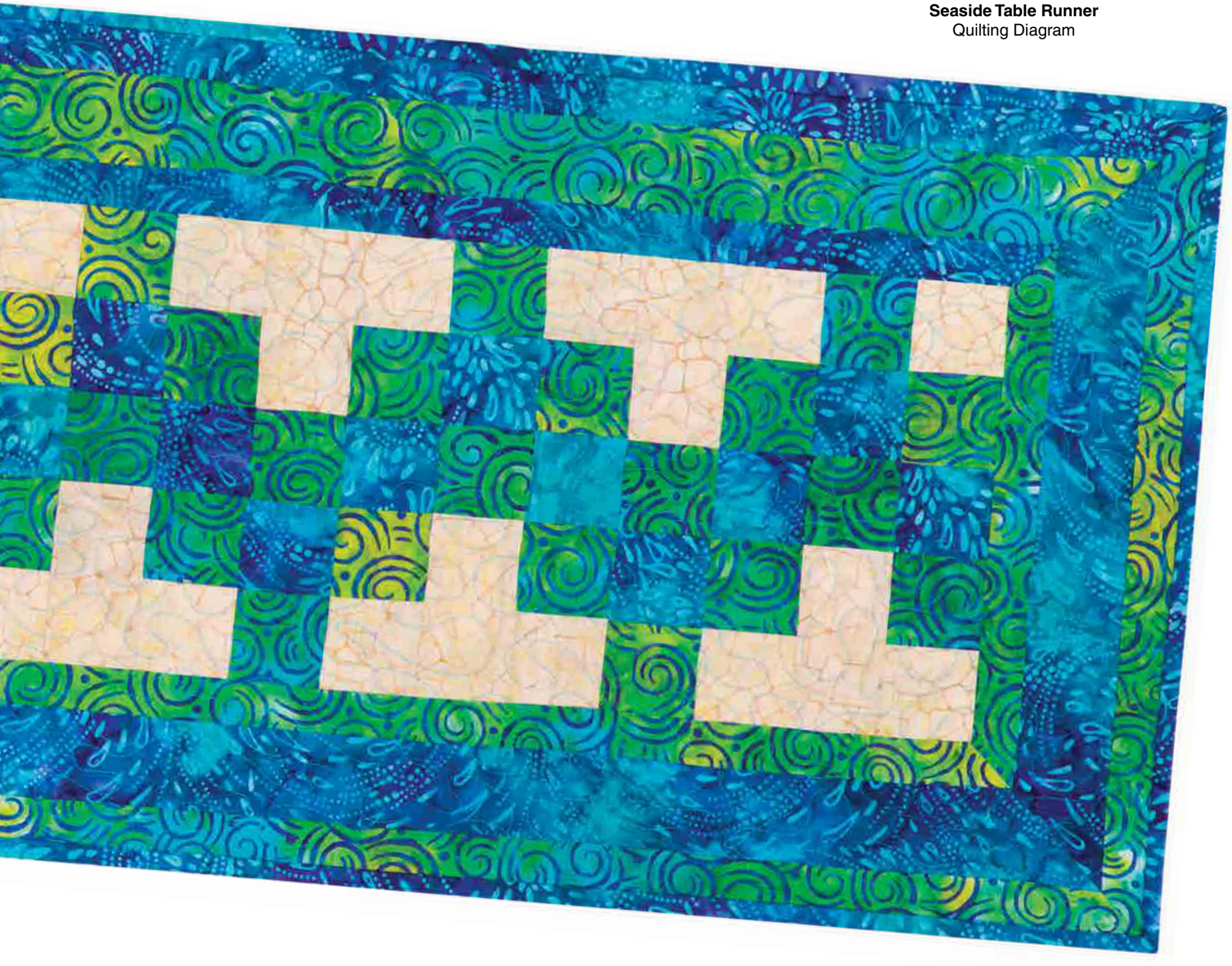
11. Create a quilt sandwich referring to Quilting Basics on page 110.
12. Quilt as desired.
13. Bind referring to Quilting Basics on page 110 to finish. **QW**



Seaside Table Runner
Assembly Diagram 54" x 18"



Seaside Table Runner
Quilting Diagram



Shop.Quilt.Create.

Mitered Corner Borders

- *Add at least twice the border width to the border lengths measured or instructed to cut.*
- *Center and sew the side borders to the quilt, beginning and ending stitching ¼" from the quilt corner and backstitching (Figure A). Repeat with the top and bottom borders.*

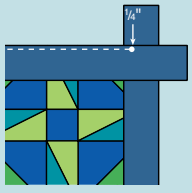


Figure A

- *Fold and pin quilt right sides together at a 45-degree angle on one corner (Figure B). Place a straightedge along the fold and lightly mark a line across the border ends.*

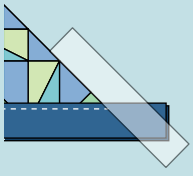


Figure B

- *Stitch along the line, backstitching to secure. Trim seam to ¼" and press open (Figure C).*

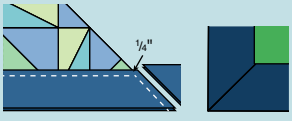


Figure C

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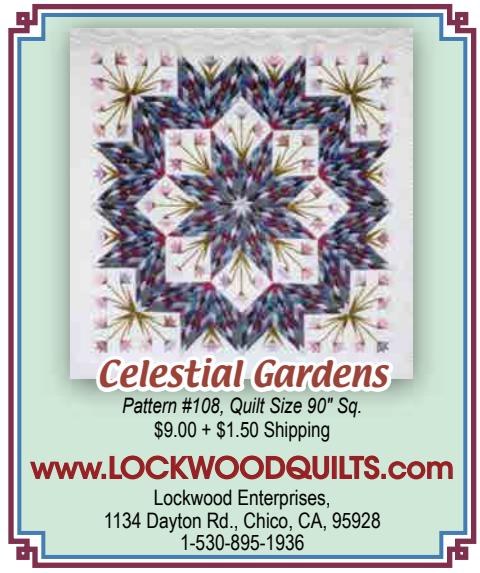

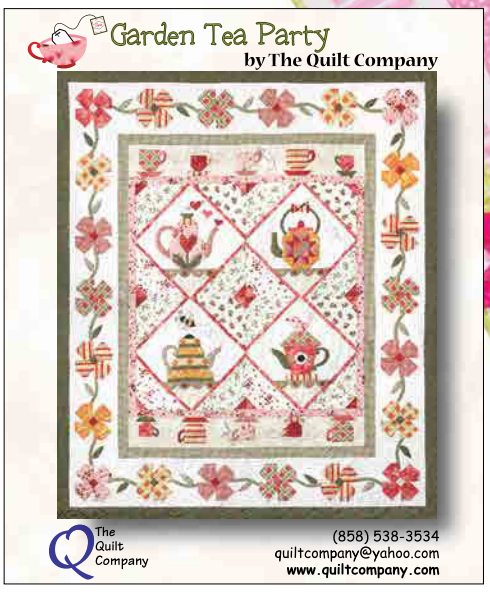

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Nesting Bread Baskets

Make a set or two of these gorgeous bread baskets in an afternoon. Use seasonal fabrics for that special touch to complete any table.

SPECIFICATIONS
Skill Level: Beginner
Small Bread Basket Size:
11" x 14" flat; 5" x 8" folded
Large Bread Basket Size:
14" x 17" flat; 8" x 11" folded

MATERIALS

- 2 fat quarters floral
- 2 fat quarters coordinating tonal
- 2 batting rectangles 18" x 21"*
- Thread
- 4½ yards ⅜"-wide grosgrain ribbon
- Template material
- Water-erasable marker
- Basic sewing tools and supplies

ByAnnie's Soft and Stable™ batting used to make sample.

COMPLETING THE BREAD BASKETS

1. Prepare templates for large and small shells using patterns given.

2. Fold one floral fat quarter in quarters with wrong side out and crease; pin to hold.

3. Place the large shell pattern marked side up on the folded fat quarter, placing the edges marked "Place on fold" on the folded edges of the fat quarter as shown in Figure 1.

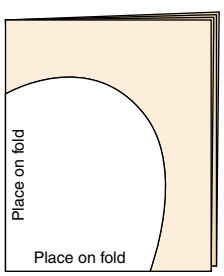


Figure 1

4. Trace around remaining two edges of the template, remove template and cut ¼" from the marked line all around as shown in Figure 2.

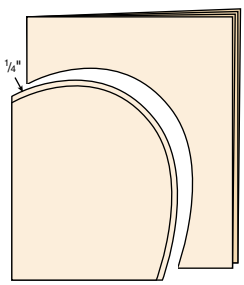


Figure 2

5. Place the large shell piece right sides together with a coordinating tonal fat quarter on top of a batting rectangle and stitch all around using a ¼" seam allowance and leaving a 4" opening on one side as shown in Figure 3.

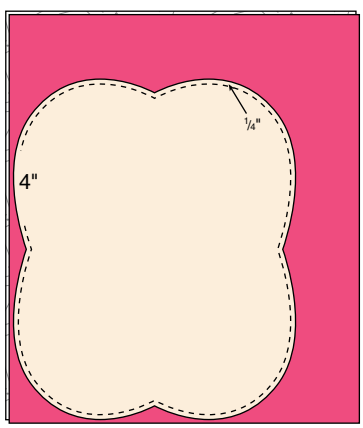


Figure 3

6. Trim batting and tonal fabric close to stitching and clip into inner and outer curves as shown in Figure 4.

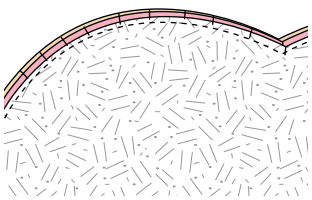


Figure 4

7. Turn right side out through the opening; press edges flat. Turn opening edge to the inside and hand-stitch the opening closed.

8. Measure, mark and stitch a 7½" x 10¾" rectangle in the center of the stitched shell as shown in Figure 5.

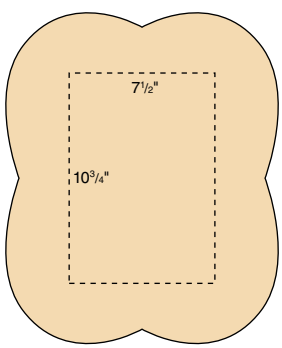


Figure 5

“I was assigned to bring bread and biscuits to a gathering of quilters and thought that quilted bread baskets would provide the perfect presentation. They were a big hit!” —Denise Russell

9. Measure 3" in from each corner on the floral side to the corners of the stitched rectangle and mark as shown in Figure 6.

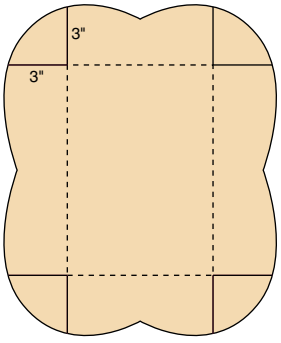


Figure 6

10. Cut four 19" lengths of ribbon.

11. Place one edge of the ribbon on a marked corner line and stitch to the center, turn ribbon, making a mitered corner, and stitch to the outer edge as shown in Figure 7.

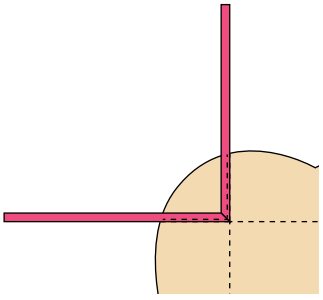


Figure 7

Here's a Tip

When sewing ribbon in place, stitch along both edges so they won't curl up with use.

12. Stitch the other edge of the ribbon in place and along the folded, mitered corner to finish one corner tie as shown in Figure 8.

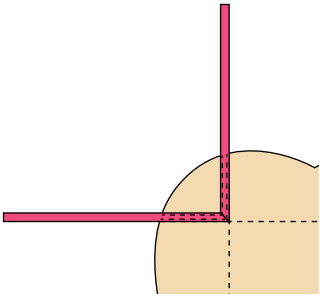


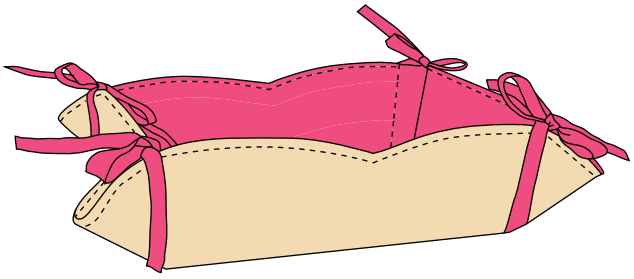
Figure 8

13. Repeat steps 11 and 12 on each of the remaining corners to finish.

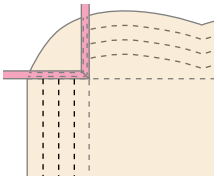
14. Quilt as desired.

15. To use, fold up sides along the inner stitched rectangle and tie a bow at each corner.

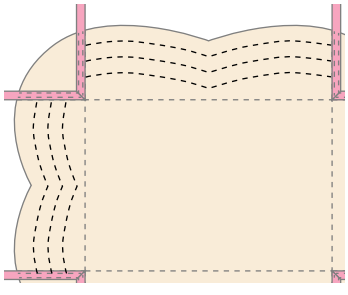
16. Repeat steps 2–15 with the second fat quarter set and batting rectangle, using the small shell pattern and stitching a 5" x 8" rectangle in the center to make a smaller bread basket. **QW**



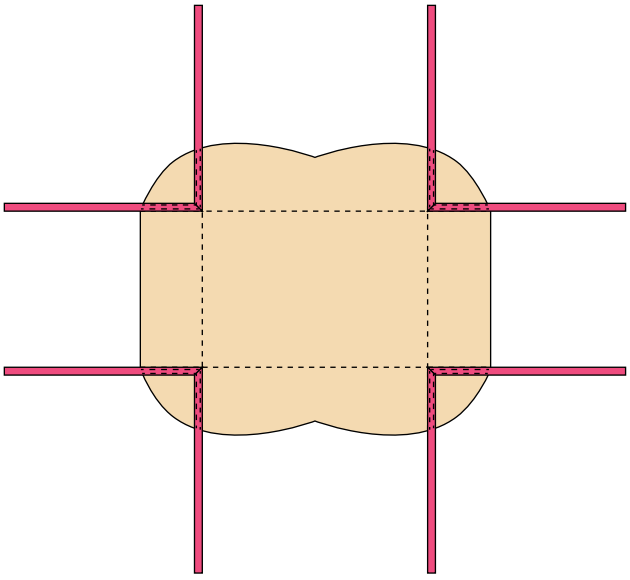
Nesting Bread Basket
Placement Diagram
Small Bread Basket Size
5" x 8" folded
Large Bread Basket Size
8" x 11" folded



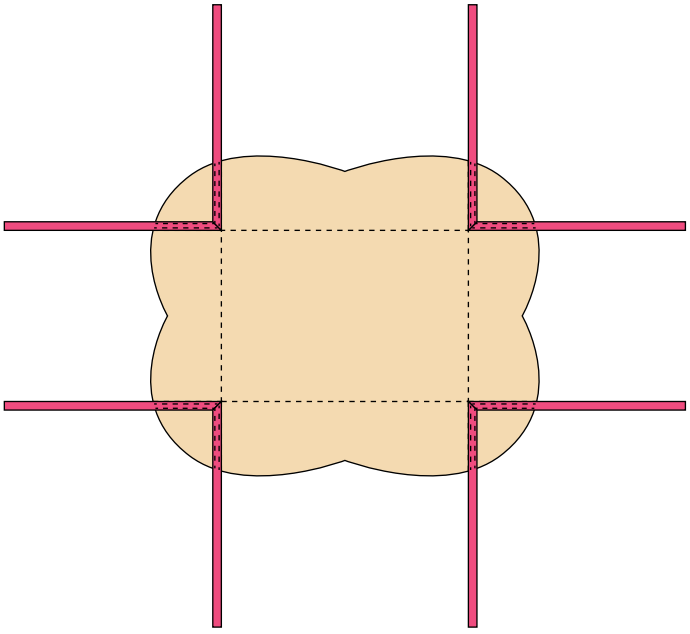
Small Nesting Bread Basket
Quilting Diagram



Large Nesting Bread Basket
Quilting Diagram



Small Nesting Bread Basket
Placement Diagram
11" x 14" flat



Large Nesting Bread Basket
Placement Diagram
14" x 17" flat

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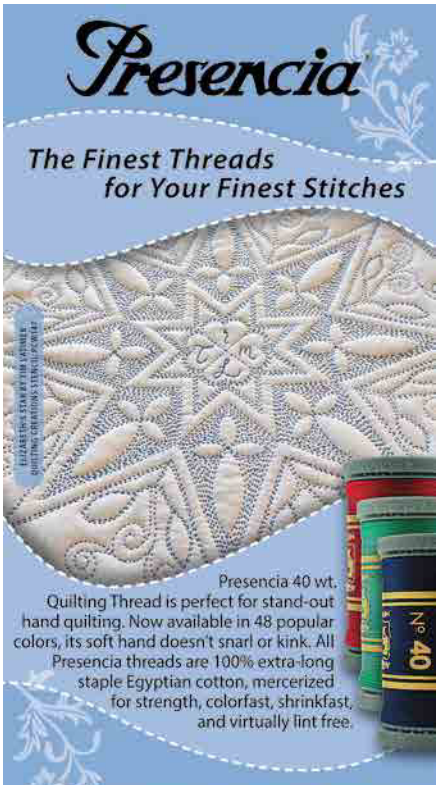

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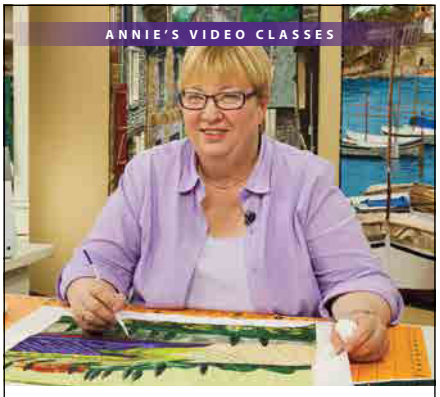

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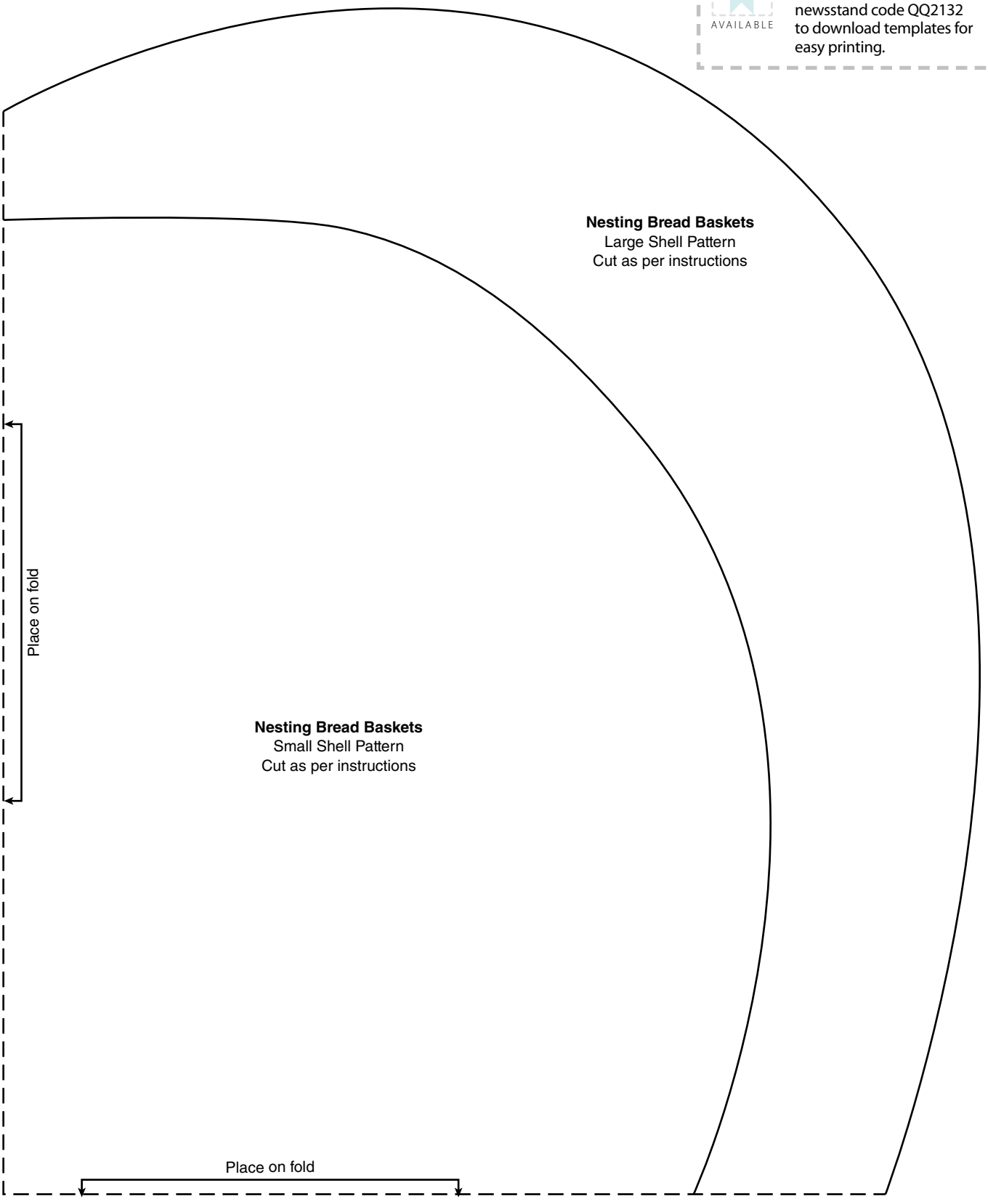

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Quilting Basics

The following is a reference guide. For more information, consult a comprehensive quilting book.

BASIC TECHNIQUES

Appliqué

Fusible Appliqué

All templates in *Quilter's World* are reversed for use with this technique.

1. Trace the instructed number of templates ¼" apart onto the paper side of paper-backed fusible web. Cut apart the templates, leaving a margin around each, and fuse to the wrong side of the fabric following fusible web manufacturer's instructions.

2. Cut the appliqué pieces out on the traced lines, remove paper backing and fuse to the background referring to the appliqué motif given.

3. Finish appliqué raw edges with a straight, satin, blanket, zigzag or blind-hem machine stitch with matching or invisible thread.

Turned-Edge Appliqué

1. Trace the printed reversed templates onto template plastic. Flip the template over and mark as the right side.

2. Position the template, right side up, on the right side of fabric and lightly trace, spacing images ½" apart. Cut apart, leaving a ¼" margin around the traced lines.

3. Clip curves and press edges ¼" to the wrong side around the appliqué shape.

4. Referring to the appliqué motif, pin or baste appliqué shapes to the background.

5. Hand-stitch shapes in place using a blind stitch and thread to match or machine-stitch using a short blind hemstitch and either matching or invisible thread.

Borders

Most *Quilter's World* patterns give an exact size to cut borders. You may check those sizes by comparing them to the horizontal and vertical center measurements of your quilt top.

Straight Borders

1. Mark the centers of the side borders and quilt top sides.

2. Stitch borders to quilt top sides with right sides together and matching raw edges and center marks using a ¼" seam. Press seams toward borders.

3. Repeat with top and bottom border lengths.

Mitered Borders

1. Add at least twice the border width to the border lengths instructed to cut.

2. Center and sew the side borders to the quilt, beginning and ending stitching ¼" from the quilt corner and backstitching (Figure 1). Repeat with the top and bottom borders.

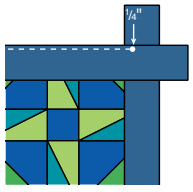

Figure 1

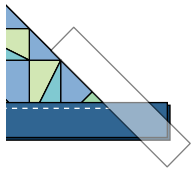

Figure 2

3. Fold and pin quilt right sides together at a 45-degree angle on one corner (Figure 2). Place a straightedge along the fold and lightly mark a line across the border ends.

4. Stitch along the line, backstitching to secure. Trim seam to ¼" and press open (Figure 3).

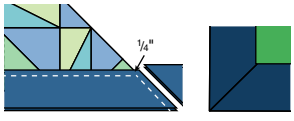

Figure 3

Quilt Backing & Batting

We suggest that you cut your backing and batting 8" larger than the finished quilt-top size. If preparing the backing from standard-width fabrics, remove the selvages and sew two or three lengths together; press seams open. If using 108"-wide fabric, trim to size on the straight grain of the fabric.

Prepare batting the same size as your backing. You can purchase prepackaged sizes or battings by the yard and trim to size.

ALWAYS:

- Read through the entire pattern before you begin your project.
- Purchase quality, 100 percent cotton fabrics.
- When considering prewashing, do so with ALL of the fabrics being used. Generally, prewashing is not required in quilting.
- Use ¼" seam allowance for all stitching unless otherwise instructed.
- Use a short-to-medium stitch length.
- Make sure your seams are accurate.

QUILTING TOOLS & SUPPLIES

- Rotary cutter and mat
- Scissors for paper and fabric
- Nonslip quilting rulers
- Marking tools
- Sewing machine
- Sewing machine feet:
  - ¼" seaming foot (for piecing)
  - Walking or even-feed foot (for piecing or quilting)
  - Darning or free-motion foot (for free-motion quilting)
- Quilting hand-sewing needles
- Straight pins
- Curved safety pins for basting
- Seam ripper
- Iron and ironing surface

Quilting

1. Press quilt top on both sides and trim all loose threads.

2. Make a quilt sandwich by layering the backing right side down, batting and quilt top centered right side up on flat surface and smooth out. Pin or baste layers together to hold.

3. Mark quilting design on quilt top and quilt as desired by hand or machine. ***Note:*** *If you are sending your quilt to a professional quilter, contact them for specifics about preparing your quilt for quilting.*

4. When quilting is complete, remove pins or basting. Trim batting and backing edges even with raw edges of quilt top.

Binding the Quilt

1. Join binding strips on short ends with diagonal seams to make one long strip; trim seams to ¼" and press seams open (Figure 4).

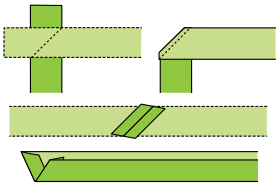

Figure 4

2. Fold 1" of one short end to wrong side and press. Fold the binding strip in half with wrong sides together along length, again referring to Figure 4; press.

3. Starting about 3" from the folded short end, sew binding to quilt top edges, matching raw edges and using a ¼" seam. Stop stitching ¼" from corner and backstitch (Figure 5).

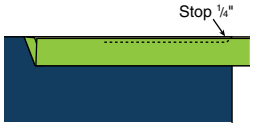

Figure 5

4. Fold binding up at a 45-degree angle to seam and then down even with quilt edges, forming a pleat at corner, referring to Figure 6.

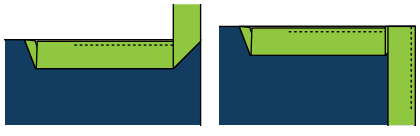

Figure 6

5. Resume stitching from corner edge as shown in Figure 6, down quilt side, backstitching ¼" from next corner. Repeat, mitering all corners, stitching to within 3" of starting point.

6. Trim binding end long enough to tuck inside starting end and complete stitching (Figure 7).

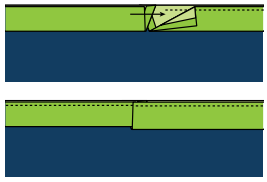

Figure 7

7. Fold binding to quilt back and stitch in place by hand or machine to complete your quilt.

QUILTING TERMS

- **Appliqué:** Adding fabric motifs to a foundation fabric by hand or machine (see Appliqué section of Basic Techniques).
- **Basting:** This temporarily secures layers of quilting materials together with safety pins, thread or a spray adhesive in preparation for quilting the layers.

  Use a long, straight stitch to hand- or machine-stitch one element to another holding the elements in place during construction and usually removed after construction.
- **Batting:** An insulating material made in a variety of fiber contents that is used between the quilt top and back to provide extra warmth and loft.
- **Binding:** A finishing strip of fabric sewn to the outer raw edges of a quilt to cover them.

  Straight-grain binding strips, cut on the crosswise straight grain of the fabric (see Straight & Bias Grain Lines illustration on page 112), are commonly used.

  Bias binding strips are cut at a 45-degree angle to the straight grain of the fabric. They are used when binding is being added to curved edges.
- **Block:** The basic quilting unit that is repeated to complete the quilt's design composition. Blocks can be pieced, appliquéd or solid and are usually square or rectangular in shape.

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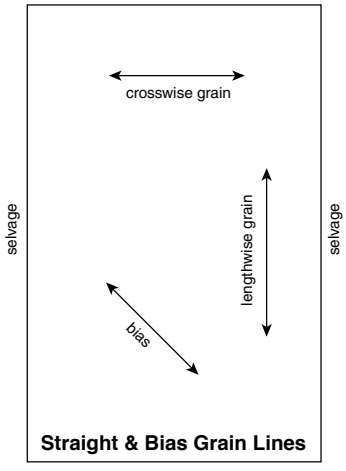
- **Border:** The frame of a quilt's central design used to visually complete the design and give the eye a place to rest.
- **Fabric Grain:** The fibers that run either parallel (lengthwise grain) or perpendicular (crosswise grain) to the fabric selvage are straight grain.

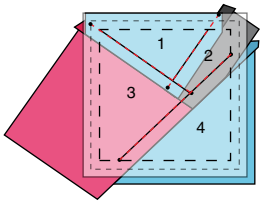
  Bias is any diagonal line between the lengthwise or crosswise grain. At these angles the fabric is less stable and stretches easily. The true bias of a woven fabric is a 45-degree angle between the lengthwise and crosswise grain lines.



Straight & Bias Grain Lines

- **Mitered Corners:** Matching borders or turning bindings at a 45-degree angle at corners.
- **Patchwork:** A general term for the completed blocks or quilts that are made from smaller shapes sewn together.
- **Pattern:** This may refer to the design of a fabric or to the written instructions for a particular quilt design.
- **Piecing:** The act of sewing smaller pieces and/or units of a block or quilt together.

  Paper or foundation piecing is sewing fabric to a paper or cloth foundation in a certain order.



Foundation Piecing

String or chain piecing is sewing pieces together in a continuous string without clipping threads between sections.

String or Chain Piecing

Pressing: Pressing is the process of placing the iron on the fabric, lifting it off the fabric and placing it down in another location to flatten seams or crease fabric without sliding the iron across the fabric.

Quilters do not usually use steam when pressing, since it can easily distort fabric shapes.

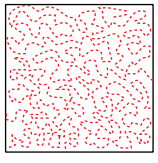
Generally, seam allowances are pressed toward the darker fabric in quilting so that they do not show through the lighter fabric.

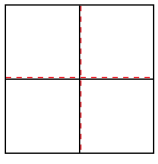
Seams are pressed in opposite directions where seams are being joined to allow seams to butt against each other and to distribute bulk.

Seams are pressed open when multiple seams come together in one place.

If you have a question about pressing direction, consult a comprehensive quilting guide for guidance.

- **Quilt (noun):** A sandwich of two layers of fabric with a third insulating material between them that is then stitched together with the edges covered or bound.
- **Quilt (verb):** Stitching several layers of fabric materials together with a decorative design. Stippling, crosshatch, channel, in-the-ditch, free-motion, allover and meandering are all terms for quilting designs.


Meandering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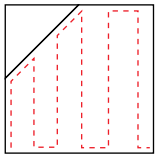
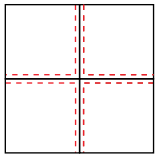

Channel


Outline

- **Quilt Sandwich:** A layer of insulating material between a quilt's top and back fabric.
- **Rotary Cutting:** Using a rotary cutting blade and straightedge to cut fabric.
- **Sashing:** Strips of fabric sewn between blocks to separate or set off the designs.
- **Subcut:** A second cutting of rotary-cut strips that makes the basic shapes used in block and quilt construction.
- **Template:** A pattern made from a sturdy material which is then used to cut shapes for patchwork and appliqué quilting.

QUILTING SKILL LEVELS

- **Beginner:** A quilter who has been introduced to the basics of cutting, piecing and assembling a quilt top and is working to master these skills. Someone who has the knowledge of how to sandwich, quilt and bind a quilt, but may not have necessarily accomplished the task yet.
- **Confident Beginner:** A quilter who has pieced and assembled several quilt tops and is comfortable with the process, and is now ready to move on to more challenging techniques and projects using at least two different techniques.
- **Intermediate:** A quilter who is comfortable with most quilting techniques and has a good understanding for design, color and the whole process. A quilter who is experienced in paper piecing, bias piecing and projects involving multiple techniques. Someone who is confident in making fabric selections other than those listed in the pattern.
- **Advanced:** A quilter who is looking for a challenging design. Someone who knows she or he can make any type of quilt. Someone who has the skills to read, comprehend and complete a pattern, and is willing to take on any technique. A quilter who is comfortable in her or his skills and has the ability to select fabric suited to the project. **QW**

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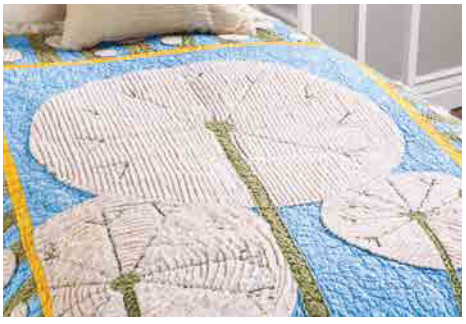

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DESIGNED & QUILTED BY LAURA WASILOWSKI

Penelope's Poppies

While doodling in my sketchbook, I came up with the design for this quilt. An enlargement of the design provided a pattern for the various fabric elements. As I constructed the poppies in the quilt, I thought of all the gardens I have visited and enjoyed in my lifetime.

This quilt is dedicated to my mother, Penelope. From apples to zucchini, her gardens always flourished. Everything she touched grew.

Penelope's Poppies, 34" x 48", 2014. Hand-dyed silk, fused appliqué, machine-quilted and hand-embroidered by Laura Wasilowski.

Quilter's World would like to invite you to submit inspirational pieces for others to see. If you have an exceptional quilt you would like to share on our Inspiration Page, please send a photo of the quilt and a short statement about the quilt to: Editor@QuiltersWorld.com.

If your quilt is selected, you will be contacted about how to submit the original quilt with a short biography and a paragraph about what inspired you to make your quilt.

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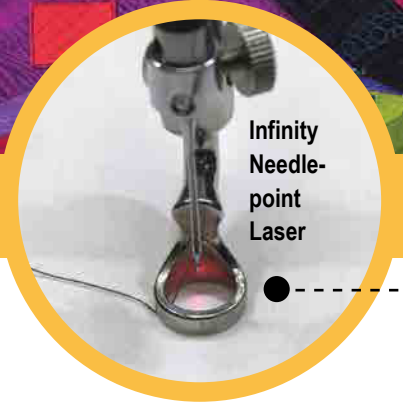

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by Ann Lauer
of Grizzly Gulch Gallery

Watercolor flowers simply dance with color in this rich new collection by Ann. Look for the cool coordinates—bias stripes, marbled paper, field flowers and retro-urban mini-prints. Cool!

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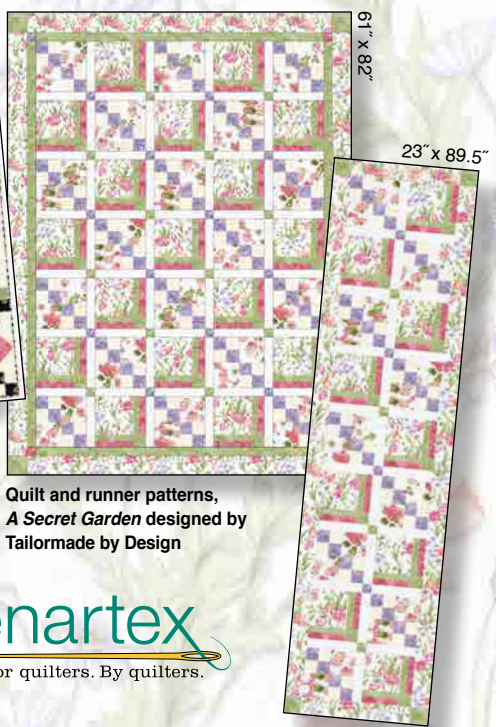
Quilt pattern, *Star Dance* designed by Ann Lauer



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